

THE MUSICAL TIMES

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THE SOUTH LONDON MUSICAL CLUB (founded 1875) offers a PRIZE of £10 for the best SETTING for Two Tenors and Two Basses, with free Pianoforte Accompaniment, of Words, which may be had on application to the President.

A certain amount of independent part-writing is expected, and a mere part-song will be inadmissible.

The Prize will be awarded by a Committee, consisting of the President, Musical Director, Accompanist, and Hon. Secretary of the Club, assisted by the advice of Dr. Stainer.

The Compositions must be delivered, addressed to the President of the South London Musical Club, Gresham Hall, Brixton, S.W., on or before September 1, 1886.

Each Composition must be distinguished by a motto, and accompanied by a sealed envelope bearing a similar motto and containing the composer's name and address.

The Prize Composition to become the property and be published at the expense of the South London Musical Club.

Unsuccessful Competitors, whose names will not be made known, will have their Compositions returned to them.

The result of the Competition will be announced in *The Musical Times* of October, 1886.

Should Dr. Stainer consider that no Composition is of sufficient merit, the Prize will be withheld.

THE MADRIGAL SOCIETY offers Two Prizes, being the "Molineux Prize" of Ten Pounds, with the Medal, and the "Society's Prize" of Five Pounds, for the best and second best APPROVED MADRIGALS in not less than four nor more than six parts, the upper part or parts to be for one or two Treble Voices. The character of the composition to be after the manner of the Madrigal of the 17th century, by Benet, Wilbye, Weelkes, Marenzio, and others, and to consist of independent part-writing, in figure or imitation; therefore a mere part-song or melody harmonised will be inadmissible.

The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Woodside, Caterham, Surrey, on or before October 1, 1886, each composition having a device or motto affixed thereto, with the composer's name in a sealed envelope bearing a corresponding mark.

J. EDWARD STREET, Hon. Sec.

May 1, 1886.

BARNETT'S ANCIENT MARINER.—The

Misses LONG'S CONCERT, for St. Augustine's Church, at NORTHFIELD HALL, HIGHGATE, THURSDAY, May 27, 8 p.m. Miss M. Cockburn, Miss Alice Long, Mr. G. Micklewood, Mr. R. W. Jones, Leader, Mr. J. Earnshaw; Flute, Mr. H. A. Chapman; Harp, Miss A. Arnold; Solo Pianoforte, Miss M. Lyons, Mr. E. Steggall; Solo Violin, Mr. Frank A. Earnshaw; Accompanists, Miss Constance Long, Mr. H. A. Hurdle. Conductor, Mr. Alfred J. Dye. Tickets, 5s, 2s, 6d., and 1s., from Miss Cole, 18, High Street, Highgate.

THE ROSE OF SHARON.

Mackenzie's Dramatic Oratorio will be given by the Crouch End Choral Society, on TUESDAY, May 4, at CHRIST CHURCH SCHOOLROOM, CROUCH END, at 7.30.

Conductor, Mr. ALFRED J. DYE, A.Mus.

THE MUSICAL ARTISTS' SOCIETY.—The

next CONCERT will take place at the Willis's Rooms, King Street, St. James's, on SATURDAY EVENING, May 29. For particulars apply to the Hon. Sec., Mr. Alfred Gilbert, The Woodlands, 89, Maida Vale.

"O Iesu nad Gamwaith." ^ "Y Gwir yn erbyn y Byd."

THE NATIONAL Eisteddfod of WALES.—

GORSEDD and Musical FESTIVAL, to be held in Carnarvon, September 14, 15, 16, and 17, 1886. Upwards of £600 given in Literary, Musical, and Art Prizes. Full List of Subjects and all further particulars and information may be obtained by enclosing a penny stamp to R. R. STYTHÉ, Secretary.

14, High Street, Carnarvon, April 20, 1886.

MR. EMIL BEHNKE will give an INVITATION

LECTURE on the MECHANISM and MANAGEMENT of the HUMAN VOICE, in Steinway Hall, Lower Seymour Street, Portman Square, W., on WEDNESDAY, May 12, commencing at 3 o'clock precisely. Tickets, free of charge, on application to 12, Avonmore Road, West Kensington, W.

THE SOCIETY of ARTS Practical Examinations

in VOCAL and INSTRUMENTAL MUSIC will commence on MONDAY, May 24, 1886. Particulars can be obtained on application to the Secretary.

H. TRUEMAN WOOD, Secretary.

Society's House, John Street, Adelphi, London, W.C.

GOOD SOLO and CHORUS BOYS for Church

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MR. BARTON MCGUCKIN begs to announce that he can accept Concert and Oratorio Engagements from June next. Address, N. Vert, Esq., 52, New Bond Street, W., or 34, Elgin Road, Maida Vale, W.

LADY MARGARET MARSHAM wishes to hear of CHORISTERSHIP for a Boy, aged fourteen, ALTO, reads music well; also his brother, aged ten, good TREBLE. Board, lodging, and education in choir home required. Address, Weaving House, Maidstone.

ST. MARY ABCHURCH, Abchurch Lane, City.—TENOR Vacancy. Sunday Mornings and Afternoons only, Xmas Day and Good Friday Mornings. Rehearsals, Thursday, 8 o'clock. Must be good Sight Reader. £10 per annum. Apply at the Church, on 7th or 10th inst., between 7.30 and 9 p.m.

TENOR WANTED, for St. Mildred's Choir, Burnt Ash, Lee. Salary not less than £15 per annum. Address, Edwin Lister, 27, Marquess Road, Canonbury, N.

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MR. W. H. WEBB (Bass Vocalist), at present Choirmaster, Buckhurst Hill Parish Church, will be open to accept engagement in June either as Soloist or Choirmaster. Compass—DD to G. Address, 73, Graham Road, Hackney, N.E.

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ORGANIST and CHOIRMASTER (Cathedral education), communicant, will shortly be open to an ENGAGEMENT in a town where there is a good opening for a Music and Singing Master (Violoncellist). Excellent testimonials and references. Address, Organist, care of Mr. C. Campling, Music Warehouse, The Walk, Market Place, Norwich, Norfolk.

ORGANIST.—Gentleman offers his services, voluntary, as above. North London district preferred. Good organ indispensable. Address, W. B., Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

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WANTED, a Post as CHOIRMASTER, or Solo Baritone, in a London church. Advertiser has had six years' Cathedral experience. Baritone, Library, 65 & 67, Weymouth St., W.

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MISS FRASER BRUNNER (Soprano).
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MADAME EMILIE CLARK (Soprano).
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MR. J. C. CLARKE, L.R.A.M. (Baritone and Solo Organist)
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Oratorios, Concerts, &c., 182, Lancaster Road, Notting Hill, W.

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For Classical and Ballad Concerts, Organ Recitals, &c., address, A. Roby, 9, Riversdale Road, Highbury, N.

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"Miss Holt possesses a sweet and tuneful soprano voice, clear in quality, and of most extensive compass. She has evidently been taught in an excellent school, and her articulation and phrasing are alike worthy of the utmost praise. The trying air, "With verdure clad," and the more difficult "On mighty pens," were each sung with a perfection of vocalisation which evoked the warmest applause from her audience. Miss Holt is a decided acquisition to the ranks of oratorio singers."—*Yorkshire Post*, April 7, 1886.

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MISS KATE MILNER (Contralto).
(Of the Guildhall School of Music).
For Concerts, Oratorios, Lessons, &c., 77, Macfarlane Road, Shepherd's Bush, W.

MISS C. POOCK (Contralto and Pianist).
For Oratorios, Ballads, &c., address, 4, Valentine Street, Norwich.

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MR. VAUGHAN EDWARDES (Baritone) begs to notify CHANGE of ADDRESS, to 34, Welbeck Street, W., where letters may be addressed, or to Mr. Vert, 52, New Bond St., W.

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MAY 1, 1886.

LISZT IN LONDON, 1886.

THE visit of a distinguished musician—pianist, conductor, and composer—after an absence of nearly half a century, has something more than the immediate surroundings of the case to invest it with interest. But when that visitor is a man like Liszt—the binding link which ties the music of to-day, not to the traditions, but to the reality of the great past—there is more reason than ever for the whole world to be “set by the ears,” and for the occasion to be turned into a time of universal rejoicing and hero-worship. That the Abbé should have yielded eventually to the solicitations of his disciples and admirers, foremost amongst whom stand Mr. A. C. Mackenzie and Mr. Walter Bache, and have come once more to these ungrateful shores, which welcomed him but coldly in the “forties,” is a matter upon which each and everyone concerned, directly or indirectly, has a right to congratulate himself. The illustrious musician has had the opportunity of finding that England is not so very inhospitable a country after all; he has seen his compositions received with boundless enthusiasm, and has won from the whole English people—from the Crown to the veriest plebeian—such a welcome as genius alone can command. Here, then, would be discovered the most direct refutation that we “insulars” possess neither eclecticism nor artistic appreciation, were such refutation necessary. Fortunately it is not, and Liszt will hardly hereinafter withhold from us the acknowledgment that our greeting has been sound, spontaneous, heart-whole, and thorough. Surely never before did any composer or executant enjoy such a succession of triumphs as have waited on the Abbé Liszt during his sixteen days’ sojourn in London. The record is a dazzling panorama of festivals, receptions, Royal favours, organised greetings, both public and private—in short, a never-ending array of ceremonials, in which the Hungarian virtuoso stood as the central figure. The ordinary round of musical entertainments has been pursued, notwithstanding the counter-attraction of the lion of the day; but, albeit we fortunately possess sufficient amateurs, with enough catholicity of taste to render every exhibition that is good of its kind secure of patronage, it must be felt that, so far as the heart of the nation was stirred, nothing quickened its beat but the all-absorbing and dominating presence of the famous musician. While dealing with the general aspect of his visit, it must be borne in mind that Liszt came over here more to gratify the desire and aid the ambition of the young British composer and conductor, Mr. Mackenzie, who was about to produce the Oratorio of “St. Elizabeth,” than to reap any advantage; the undertaking was undeniably prompted by the most disinterested motives, and Liszt, in quitting England, is burdened with nothing more material than the honours he has won, and the good will of the people. It was never intended that he should give any public display of those extraordinary talents which have crowned him King of the Keyboard, and though he has been frequently heard to play in private, these slight concessions to musical society are, after all, only graceful little acknowledgments of the courtesy which has been extended to him; the general public, therefore, who have followed him from concert-hall to concert-hall in hopes that at the eleventh hour the Abbé’s good nature or the force of persistent clamour would lead

him to yield compliance and sit down at the instrument, have no real cause for disappointment. It was no part of his bargain, and, in our opinion, he did very rightly to abstain from playing, under the circumstances. After the extraordinary amount of fatigue, endured without the least demur, which the venerable Abbé underwent during his recent stay, there is no saying what may be the limit of his potentiality. His frame is apparently of iron; his constitution that of a giant. It is possible, therefore, that Liszt might be tempted to come again to London next season, and to make this the *raison d’être* for a series of Concerts or Recitals; but it would not be wise to count too implicitly upon this, considering that he has now reached five years beyond the allotted term of man’s existence—three score years and ten—and may perhaps feel less inclined again to leave the retirement of Weimar to court anew the smiles of that shallow world in which his part is well-nigh played. Still, his visit to England in 1886 will be treasured up in grateful memory by all who have the interests of progressive art at heart; while, in the exceptional instance of his playing before the students of the Royal Academy of Music, he will have left behind him such a beneficent influence as only the presence of a master-hand can exert. To the young pianists who heard him, that one solitary afternoon was worth years of tuition.

Well, Liszt has been here, and Liszt is gone. The visit has been something more than a nine days’ wonder, and is indeed so momentous an occurrence in the annals of the musical history of this country that it cannot be permitted to pass by with only such cursory remark as might have been elicited by the sudden appearance of a less brilliant luminary in the artistic firmament. For the sake of those who come after, more than for the behoof of contemporaneous readers, we propose to give a full record of the proceedings which accompanied Liszt’s triumphal entry into the English capital or took place during his stay. It is a page in the calendar to which all will turn with interest: as a manifestation of feeling, it probably is unique; as an evidence of the higher development of hero-worship it introduces us to a new departure. Never before has such a thing been known as for any individual, save a Royal personage, to be received by the audience uprising. Yet this was one of the invariable forms of public etiquette adopted when Liszt entered any public place of entertainment.

LISZT’S ARRIVAL IN LONDON

was originally fixed for Thursday, the 1st ult., but the pressing solicitations of Parisian musical circles induced him to remain to witness the repetition of his “Granter Messe” on the 2nd. Hence the time got dangerously narrowed for him to keep his appointment with the notabilities invited to meet him on Saturday, the 3rd, at Westwood House, the residence of Mr. Henry Littleton (Novello, Ewer and Co.), whose guest the Abbé was to be while he stayed in England. Messrs. A. C. Mackenzie, Alfred Littleton, Walter Bache, and Dr. Waller set off by the early mail on the morning of the 3rd to meet the master at Calais, where he was encountered in company with Madame Munkacsy, Miss Beatty-Kingston, his young pupil Herr Stavenhagen, and attendants. A fair passage was enjoyed, and the run up to town from Dover was speedily accomplished, Mr. Littleton having, by the great kindness of Mr. Forbes, the Chairman of the London, Chatham and Dover Railway, arranged that the train should not proceed straight to Victoria, but stop at Penge (in the near vicinity of Westwood House) where the little party of musicians were to alight. Some of the Hungarian residents of London were

assembled on the platform, and a bouquet was presented to the Abbé, with a few graceful words of welcome, as he stepped from the train. Westwood House was reached within a few minutes of eight o'clock, and in less than half-an-hour the great virtuoso entered the commodious music-room, which by this time was thronged with all the celebrities of the musical and artistic world. There Liszt, bearing his years bravely, and conspicuous by his stature and the extraordinary profusion of snow-white hair falling in masses upon his shoulders, became the centre of attention and the object of an all-absorbing interest. This benevolent-looking, amiable, smiling patriarch was, then, the extraordinary individual whose personality had exerted for upwards of half a century so vastly dominating an influence over the fortunes of European music! This was the man who had taken Wagner by the hand when the fortunes of the latter were at their lowest, and had raised him and his art-works to positive eminence by dint of perseverance and good-fellowship. Had it not been for Liszt, the director of the Weimar Court Theatre, who can say but that the musical revolution in affairs operatic had never occurred. Only by the light of Weimar does Bayreuth become a possibility. Liszt, hale and hearty though he be, looks fully his age. Time has rounded the once stern lines in that commanding countenance; the inner strength of will is less expressed than in former years. We behold, in fact, not the champion ready to defy the world on behalf of the principles he espouses—not the proud spirit ready and eager to hurl defiance in the teeth of contending factions, but a noble old man in the vale of his years, well content to look back upon the part he has played in the world's active strife, consoled with the assurance that his efforts have not been misdirected, and wishful now for nothing better than to repose upon the laurels thus hardly won. The time of heated partisanship has passed by, the clamour of battle has ceased, and now comes the rich reward of rest.

The reception at Westwood House was unaccompanied by any set form of ceremonial. After a little while pleasantly spent in renewing old acquaintances and forming new ones, the Abbé took his place at the head of the room, and a short selection from his works was performed by Mr. Walter Bache—his enthusiastic disciple and pupil—and the representative of the Liszt element in England; Mr. Frederic Lamond, Mr. Winch, Mr. Whitney, Miss Hope Glenn, Mr. W. Coenen, &c., Liszt signifying his approval of the artists' endeavours in a most cordial manner. In this fashion, and with intervals of conversation, "the feast of reason and the flow of soul" continued until the Abbé retired for the night. The occasion was a memorable one, and will not speedily be forgotten by those privileged to be present.

A good many of the visitors had come fully prepared to hear the Abbé play, but to have urged him to do so would have been unreasonable, taking into account the fatigue of the day's journey, and the excitement of meeting old friends beneath Mr. Littleton's hospitable roof—to say nothing of the effect produced upon the nervous system by being the admired of all admirers in that enthusiastic assembly. To have seen and conversed with the distinguished virtuoso was surely gratification enough for the time.

LISZT'S FIRST PUBLIC APPEARANCE IN LONDON

since his last visit, forty-five years ago, took place at the full general rehearsal of the Oratorio "St. Elizabeth" at St. James's Hall, on the afternoon of Monday, the 5th. No rumour had been circulated as to the likelihood of the Abbé attending the preparation of his work—in fact, as late

as the Saturday night previous it had almost been decided that he would not go. But the public curiosity was thoroughly aflame with regard to the oratorio, which was to constitute the closing performance of the first season of Messrs. Novello's Oratorio Concerts; and as admission to the rehearsal was to be obtained at half the cost of the representation proper, there is little wonder that the room should have been crowded to the doors long before the hour announced for commencing. As the time to begin approached, anxious eyes were directed towards the upper end of the room, and when the sturdy figure of the venerable Abbé was observed advancing in company with Mr. Littleton and Mr. Bache, such a cheer went up as could have come alone from British throats. People stood on the benches to get a better sight of the art-hero; hats were wildly waved in the air, and for a time the recipient of these unexpected honours seemed fairly astounded. The members of the choir and orchestra all added their quota to the general vociferation, and it was some minutes before the cheering subsided sufficiently for Mr. Mackenzie to give the signal for the introduction to start. During the first part of the oratorio, Liszt remained seated on the front bench of the side-seats, but eventually moved to the first row immediately facing the conductor's desk, where he could communicate easily with Mr. Mackenzie or the principals. His greeting of Madame Albani and Mr. Mackenzie, at the termination of the first part, was hugely enjoyed by the spectators, who lost no possible opportunity of applauding the master with heart and voice, and were intensely gratified at seeing him bow in return. The scene at rehearsal was a sufficient earnest of what was to follow at the performance, and public interest was so powerfully stimulated that unheard of sums were offered for tickets—vainly, of course, as they had been all disposed of weeks in advance. What concerned the body of musical amateurs, and not the mere sensation-hunters, was whether the music of "St. Elizabeth" was worth all the "fuss" (to use a homely word) being made about it, and whether sufficient preparations had been made to render the performance worthy so auspicious an occasion. An unequivocal affirmative endorsed the efforts of Mr. Mackenzie and his excellently well-tutored forces, and a brilliant success was anticipated on all hands for the work when presented for critical judgment. A highly interesting episode took place during the practice of the choir at Neumeyer Hall in the evening. The Abbé had determined to go and hear how the singers got on after the arduous labours of the afternoon, and, accompanied by Mr. Alfred Littleton, he entered the room just as the choristers were going through the final number "Tu pro nobis." What followed speaks for the generosity of the man. How could he recompense all these young people for the exacting task they had undertaken solely on his account? There was but one way—to give them a taste of his quality at the pianoforte; so, without more ado he took his place at the instrument, and improvised, in the most masterly way conceivable, upon the theme which the vocalists had just relinquished, leading into his own "Ave Maria" for pianoforte solo. It was a spontaneous act, but a very gracious and memorable one. Need it be said that the Abbé was applauded until the roof rang again?

LISZT AT THE ROYAL ACADEMY OF MUSIC.

The Abbé was deputed to take part in another ceremony, which can have given nothing but satisfaction to his generous instincts, the afternoon of Tuesday, the 6th, being set aside for the visit of our

honoured guest to the Royal Academy of Music, there to become the practical donor of the endowment of a Liszt scholarship for young composers and pianists, the funds for which, amounting to about £1,100, had been subscribed in a very brief period, thanks to the activity of Mr. Walter Bache, Mr. C. A. Barry, and other ardent partisans of the master. Liszt must have felt his old heart beat anew with fresh kindled fervour as he witnessed the wonderful enthusiasm of the young students of the oldest English training school. He must have thought of his own pupilage—though that did not extend far into his career, seeing that he was a public performer before he was ten years old—and his eager ambition for a glorious future. Would any of these succeed as he had succeeded? Would the glorious gift of youth, fired by the wondrous light of genius, help these strugglers up to the eminence to which he had climbed?

Maybe he thought nothing of the kind, and was merely interested in seeing to what condition of capacity Sir George Macfarren's pupils had attained. But the aged Abbé had a good taste of the heartiness of youth in his greeting, and if all the R.A.M. students had been in training for a shouting medal (or a medal for shouting), they could not have deserved better of their instructors. Sir George Macfarren and the Abbé Liszt were conducted to a central position on the floor of the Concert-room, and then a little lady, Miss Ada Tunks, presented Liszt with a beautiful floral lyre, arranged in the Hungarian colours. The little lassie was not only kindly greeted by the great old master, but was kissed by him on the forehead—this kiss forming almost an equivalent, historically speaking, of that which Beethoven administered to "Master Liszt" in 1823. Professor Macfarren had obviously intended that the occasion should be rendered worthy of the event, a highly interesting programme being set before the distinguished visitor, consisting of his own Goethe Festival March; Sterndale Bennett's Caprice in E, for pianoforte and orchestra (Op. 22); Mackenzie's Concerto, for violin with orchestra (Op. 32); Liszt's Concert-study in D flat, for pianoforte; and G. A. Macfarren's Overture to "John the Baptist"—his first oratorio. Viewed by the light of other days, this scheme becomes pregnant with meaning. Nearly the whole history of the Royal Academy seems to have been unfolded to the honoured guest—Sterndale Bennett representing the student of 1826, and Principal of 1866-75; Mr. Mackenzie appearing as the King's Scholar of 1862; Sir George Macfarren representing the student of 1829, and Principal of to-day; and the conductor, Mr. William Shakespeare, figuring on the list as the King's Scholar of 1866. Thus, all that was produced before Liszt was the outcome of those who had won worthy distinction at the Academy, and were well qualified to stand up for it. Miss Dora Bright played the Caprice in very brilliant style, Miss Winifred Robinson gave a most spirited rendering of Mackenzie's exacting Violin Concerto, and Mr. Septimus Webbe gave a finished reading of the Lisztian study. It must have been a gratifying thing for M. Sainton to behold in Miss Robinson the executant, and Mr. A. C. Mackenzie the composer-conductor, two artists who had attained to capacity and eminence under his tutelar guidance. The young performers having been duly presented to the master, applause arose on all sides and continued for some minutes, until at last the Abbé appeared to become conscious that the students wished to hear him play. With a self-deprecatory gesture he arose, and made his way on to the platform amidst uproarious excitement. His was, indeed, literally a "flowery path," for every girl had a posie to cast at the feet of the great pianist, and every youth who sported a "button-hole" willingly offered

his tribute. The consequence was that when Liszt reached the pianoforte, he found it half full of flowers—another Elizabethan basket, in fact—and had to wait some time until the strings were cleared. Then he began—with a tender caressing touch, such as no other pianoforte player ever possessed—his fingers stealing over the keys, until the melody merged in Chopin's "Chant Polonaise." The students, and audience too, were breathless with suspense until he had concluded, when a ringing cheer proclaimed how gratified all the listeners had been by so prodigious a display of subtle art. The Abbé was fain to rise from his seat, and bow repeatedly, but he good-naturedly resumed his place at the instrument, and played his own "Cantique d'Amour," sending the juvenile aspirants to the honours of the piano into the seventh heaven of delight. The short concert concluded, Sir George Macfarren came forward and addressed a few words of gracious welcome to his eminent brother-musician. It was his privilege, he said, to be able to offer the thanks of the Committee, members, and students of the Royal Academy of Music for the proud distinction the Abbé Liszt had conferred upon them all, by allowing them the great gratification of hearing him play. "You, sir, and Fame are twins," said the venerable Professor, who, continuing, reverted to the fact that Liszt had shown them that day that he had retired only when his powers were in their zenith, to pursue his calling in another direction. And this reminded the Professor of another illustrious man—our own Duke of Wellington, who, when he had no more battles to fight, proved himself as great a statesman as he had been a warrior. All honour was due to Mr. Walter Bache for having initiated the day's proceeding, and Mr. Bache, as Chairman of the Scholarship Committee, would have the pleasure of presenting the testimonial to his revered preceptor. The transfer of the envelope containing a short report on the Scholarship was anything but formal, and took but very few moments, Mr. Bache handing the enclosure to Liszt, who immediately passed it on to Sir George Macfarren—all, of course, to an accompaniment of sustained cheering. And thus the Liszt Scholarship at the Royal Academy of Music became a *fait accompli*.

LISZT'S "ST. ELIZABETH" AT ST. JAMES'S HALL.

One has to go back a very long way to find anything so profoundly affecting the various centres of our musical organisations as the production of Liszt's Oratorio "St. Elizabeth," at St. James's Hall, under the auspices of Messrs. Novello's Choir, with Mr. A. C. Mackenzie as conductor and prime mover of the enterprise. It could hardly have been that there was a sudden accession of admiration for the music, since that had been but indifferently received when the work was first brought before London amateurs in 1870, or when, six years afterwards, it was revived at one of Mr. Bache's annual Liszt concerts. No, the public were quite contented to take "St. Elizabeth" on trust, but their special desire was to get a sight of the renowned composer—to behold for themselves that snowy head and beaming face, whose sunny smiles were the theme of universal comment. The audience, besides being as large as the capacity of the hall permitted, was a distinguished one, their Royal Highnesses the Prince and Princess of Wales, the Duchess of Edinburgh, and Princess Louise being amongst the throng who attended to pay homage to the Hungarian virtuoso. The scene which ensued upon Liszt's arrival absolutely beggars description. Conceive people with their animal spirits at their highest, all shouting with one accord, and all eager to obtain a favourable

view of the hero of the day, and you have it. Those who were not tall enough to see over their neighbours' shoulders got upon the seats and stood there, the example being so generally followed that soon the floor of the Concert-room presented the extraordinary and somewhat absurd spectacle of an audience standing on the benches.

It was confidently anticipated, on all hands, that this, the final performance of the opening season of the Novello Choir, would prove a crowning glory for the young society and its indefatigable conductor, who in all things, great and small, is thorough; he himself is so zealous that he commands the sympathies of his fellow-workers at the outset, thus obtaining an incalculable advantage. It is a moot question whether a life so valuable from the creative point of view ought to be sacrificed to anything but the pursuance of its highest calling; but there can be no question that Mr. Mackenzie is an admirable conductor, and, as leader of a new enterprise, is precisely the right man in the right place, since he goes into the work unfettered by galling precedents and unhampered by traditional observances. There is no need for recapitulating the copious facts concerning the Oratorio "St. Elizabeth," which have already appeared in our columns; little indeed remains for us to add beyond the mere circumstances of the performance. It must be apparent to all sentient observers that Liszt permits himself to be bound by none of the conventionalities of the scholastic form of oratorio. Sufficient ecclesiastical flavour, in his estimation, is to be gathered from the incorporation in the work—woven into its very web—of the old church theme dating back to the sixteenth century and appointed for use "In festo sanctæ Elizabeth." In fact, "St. Elizabeth," from its continuous employment of *Leitmotive*, may be regarded as much in the light of a manifestation of the "Music of the Future" as "Tristan und Isolde" or "Der Ring des Nibelungen." Of independent melody, truly, the score is by no means barren, and the author has brightened up the scene of the welcome of the Hungarian child-princess at the Wartburg with a singularly fresh and piquant chorus of children, "Merriest games, with thee would we play." Again, the trio to the Crusader's March is a real bit of melody; but for this Liszt is not responsible, having adapted to his use an old Pilgrims' chant, said to have been in vogue at the period of the Holy Wars. If this be true, it is one to the early Christian composers, who at all events knew how to invent tune. The recurrence of the snatch of Hungarian melody whenever *Elizabeth's* proud descent is alluded to, undeniably adds picturesqueness and force to the situations, and *Elizabeth's* prayer contains some moments of exaltation, and her dying scene is decidedly pathetic. But, on the whole, the feeling produced by the work is not that of a purely abstract composition, but a theatrical production divested of its necessary adjuncts. All the entire scene between the *Landgrave*, *Elizabeth*, and the *Seneschal* is essentially dramatic after the Wagnerian style of opera-drama; while the "Storm" episode, fanciful and suggestive though it may be, seems to be altogether outside the domain of oratorio, pure and simple. Few will deny, nevertheless, the existence of many evidences of thoughtful workmanship and masterly ingenuity in "St. Elizabeth," and one of its principal recommendations is to be found in the fact that the music grows upon acquaintance. For the interpretation of the oratorio no praise could be too high—it formed one of those rare occasions when criticism is completely disarmed and the language of eulogy has to take the place. The band played splendidly, the choir sang faultlessly, and the

principal soloists covered themselves with glory. Madame Albani is always at her best when she undertakes a part fraught with deep religious sentiment. The fervour which she imparted into the music allotted to the saintly heroine was positively thrilling; while her rendering of the dying scene was as pure a piece of pathos as could well be imagined. No wonder that Madame Albani won golden opinions on all hands. Mr. Santley, as the *Landgrave Ludwig*, gave the music all the advantages of his fine voice and incomparable style; Madame Pauline Cramer displayed a very fine "dramatic" soprano voice in the part of the *Landgrave's* wife; Mr. F. King did well as the *Seneschal*, though his was the thankless task of having to roar against the blasts of the Lisztian tempest; and smaller parts were filled by Mr. Whitney, Mr. Vaughan Edwardes, and Master Frank Peskett. A tremendous cheer went up on the conclusion of the first part, and the audience renewed their acclamations with redoubled energy, when the venerable composer was seen mounting the orchestra steps. The Prince of Wales went into the artists' room to congratulate the illustrious author, and returned to the Hall with the latter, to present him to the Princesses. When, after an eventful evening, the last chord of "St. Elizabeth" had sounded, more calls brought the Abbé on to the platform—this time led by Madame Albani—and still further cheers tended to the reappearance of Mr. Mackenzie, brought on by Liszt himself. If ever there was a fitting moment for mutual congratulation, this was the time. The record of the evening would be incomplete without the reproduction of Miss Constance Bache's happy lines of greeting to the master, printed in the book of words:—

"A MESTERNEK LISZT FERENCZNEK ISTEN HOZOTT."

We welcome thee, from southern sunnier clime,
To England's shore,
And stretch glad hands across the lapse of time
To thee once more,
Full twice two decades swiftly have rolled by
Since thou wast here;
A meteor flashing through our northern sky
Thou didst appear.
Thy coming now we greet with pleasure keen
And loyal heart,
Adding tradition of what thou hast been
To what thou art.
No laurel can we weave into the crown
Long years entwined,
Nor add one honour unto the renown
Already thine;
Yet might these roses waft to thee a breath
Of memory,
Recalling thy fair Saint Elizabeth
Of Hungary.
We welcome her, from out those days of old,
In song divine,
But thee we greet a thousand thousand fold,
The song is thine!

LISZT AT WINDSOR CASTLE.

On Wednesday, the 7th, the reverend Abbé was honoured by the command of Her Majesty the Queen to wait upon her at Windsor Castle, where he had the pleasure of performing several solos in Her Majesty's presence. On the same afternoon there was a

REPETITION OF "ST. ELIZABETH" AT ST. JAMES'S HALL,

under the auspices of the London Academy of Music, conducted by the principal, Dr. Henry Wylde. Dr. Wylde, it will be remembered, was the first to take cognisance of the work and to bring it under the notice of English musicians in 1870—barely three years after its original production at the Festival of the eighth centenary of the Wartburg. On the present occasion the students of the

London Academy formed the choir, while the soli parts were entrusted, with a very fair measure of success, to Misses M. Macintyre and Rose Moss, Mr. Lister and Mr. Albert Reakes. Miss Macintyre, indeed, shows promise of very high excellence, and the study of the part of the heroine was throughout intelligent, refined, and effective. Mr. Albert Reakes, the possessor of a beautiful baritone voice, is to be congratulated on his method; his singing of the music assigned to the *Landgrave Ludwig* was in all respects excellent. Taken on the whole, the performance, which, by the bye, only extended to the first division of the work, reflected credit upon the institution. The band found an able leader in Mr. Pollitzer. Before the oratorio Miss Florence Henderson (gold medalist) gave a careful and correct reading of Liszt's Concerto in E flat. *En passant*, it may be observed that "St. Elizabeth" was sung in German.

LISZT AT THE GROSVENOR GALLERY,

on the evening of the 8th, when he attended the reception organised in his honour by Mr. Walter Bache, was indeed a personality to be remembered. Mr. Bache, entering heart and soul into his task—as he always does whenever Liszt is concerned—had invited all the most prominent members of London musical society, with the result that a more brilliant, distinguished, or intellectual gathering could hardly have been assembled under one roof. As there was hardly any set form of observance, the proceedings partaking wholly of the nature of a friendly soiree, it is not necessary to dwell on details, beyond saying that a short programme was performed, consisting of Liszt's "Angelus" for stringed instruments, played by a capital band of our leading instrumentalists; the "Chor der Engel" from the second part of Goethe's "Faust," sung by students of the Royal Academy of Music, Mr. Shakespeare conducting, and Messrs. Wingham, Westlake, and Lockwood furnishing the accompaniments; the "Benediction de Dieu dans la Solitude," for pianoforte, performed by Mr. Walter Bache; together with songs from Schiller's "Tell," declaimed by Mr. W. Winch. Warmly received as were all these excerpts from the repertory of a great producer, the applause sank into insignificance before that which greeted the aged musician as, after bowing profoundly to the enthusiastic company, he made his way to the pianoforte, where he played firstly an arrangement of Schubert's four-hand "Divertissement Hongroise," and a section of his Hungarian Rhapsody in A. Once more the witchery of his skill charmed the instrument into the utterance of tones producible by no other fingers but his own; and once more was the full tribute of homage and appreciation laid at his feet.

LISZT'S BUST

has been modelled, life size, by the celebrated sculptor, Mr. Boehm, to whom the Abbé gave sittings on such occasions as he could manage to steal from his manifold engagements. The work will be exhibited at the Grosvenor Gallery during the present and following months. On Friday evening, the 9th, a

LISZT CONCERT AT ST. JAMES'S HALL

was given by Chev. Leonard E. Bach. At this entertainment the illustrious Abbé had signified his intention of appearing, and the consequence was naturally a large and eager audience. The selection comprised Liszt's E flat Concerto, Fantasia Hongroise, and Grand Polonaise (d'après Weber)—all for pianoforte and orchestra—played with considerable effect by the Concert-giver; the orchestral episode from "Christus," "The Three Holy Kings," and "Orpheus" symphonic poem, Uhland's song "Die Vätergruft," scored for

this Concert by the composer, and other songs, safely placed in the charge of Mr. and Mrs. Henschel and Miss Liza Lehmann—a daughter of the well-known artist, Rudolf Lehmann, and a vocalist of the utmost promise. Between the parts Liszt was enthusiastically called to the orchestra, whence he bowed his acknowledgments. Mr. Randegger conducted. Subsequently, by desire of H.R.H. the Prince of Wales, the Abbé attended the last

SMOKING CONCERT OF THE ROYAL AMATEUR ORCHESTRAL SOCIETY,

given by special desire in Prince's Hall. Being a semi-private gathering, the details of the performance need not detain us; suffice it to say that the selection comprised Beethoven's "Leonora" (No. 3) Overture; solos for violin by Liszt and Nachèz, rendered by M. Tivadar Nachèz; Rossini's gorgeous "Semiramide" Overture, pianoforte pieces by Henselt and Liszt, interpreted by M. Vladimir de Pachmann; Gounod's "Marche Religieuse"; and Liszt's first Hungarian Rhapsody. The vocalists were Mr. Barrington Foote and Mr. Ben Davies, Mr. George Mount conducting. The "lion" of the evening, who sat beside H.R.H. the Prince of Wales, was obviously pleased at the entertainment provided, joining lustily in the general applause. The audience throughout the evening had been on the tiptoe of expectation, thinking that the principal guest might have been tempted to play, but there was no intention upon his part to break through his general reserve, and so the amateurs went hungry away. It was, however, altogether a very jovial and pleasant gathering, and the Abbé showed himself thoroughly smoke-proof.

Probably one of the most memorable and notable episodes of the sojourn in London was the admirable

LISZT CONCERT AT THE CRYSTAL PALACE,

arranged by Mr. August Manns, for the afternoon of Saturday, the 10th. The composer promised to be present to assist at the *début* of his favourite young pupil, Herr Stavenhagen, and altogether the entertainment was provocative of much popular curiosity. The programme, to a large extent, speaks for itself. Of course it "goes without saying" that all the works performed were the compositions of the Hungarian master. This was the scheme:—

Rakoczy March.
Symphonic Poem, No. 3, in C major—"Les Preludes," after Lamartine.
Ballade—"Die Lorelei."

(Miss Liza Lehmann.)
Concerto for Pianoforte and Orchestra—No. 1, in E flat.
(Pianoforte—Herr Bernhard Stavenhagen. His first appearance.)
Symphonic Poem—"Mazeppa," after Victor Hugo.
Songs—"Es muss ein Wunderbares sein."
("Angiolin dal biondo crin.")

(Miss Liza Lehmann.)
Solos for Pianoforte ("Liebestraum," No. 1, in A flat.
(Fantasie Dramatique sur "Les Huguenots."
(Herr Bernhard Stavenhagen.)
Hungarian Rhapsody, No. 4, in D minor and G major.

Nothing better than this selection could have been devised to exhibit the talents of the musician in his creative capacity, each phase of his artistic mannerism being represented. It is rather hard to reconcile the fact that the author of such gems of beauty as the "Lorelei" ballad, and the quaint little *lied*, "Angiolin dal biondo crin," and the very mystical orchestral "Poem" "Les Preludes," are one and the same individual. Whether Liszt, in his symphonic poems, by making music the handmaiden of poetry, and relegating it to a subservient position, is fulfilling the ideal of artistic fitness, is a matter which will inevitably form food for the discussion of the adherents of the old school and the new. Enough is said, however, for the immediate purpose, in admitting that the composer has certainly furnished some

very striking tone-pictures in "Les Preludes" and "Mazeppa," the force and energy of which cannot but be generally admitted. In his transcription of the famous Hungarian "Rakoczy" March, Liszt has hardly been so happy in his orchestration as Berlioz; but the warlike, soul-stirring (to the Magyar) melody is presented in an attractive form, and the material is wrought up into so-called symphonic shape. It appears that Liszt anticipated Berlioz in setting the national tune to orchestral purposes; but when he heard of his fellow-artist's intention of arranging the theme, he generously withdrew his own arrangement, and, during the French master's lifetime, would neither permit it to be published nor given to the world in any way. It was not until Berlioz had passed away that he consented to its publication in 1871. The programme books contain a very masterly disquisition upon Liszt's Symphonic Poems (*à propos* to "Les Preludes"), from the pen of Mr. C. A. Barry, in which the vexed question of classical form, and the method adopted by the Hungarian Abbé is nicely ventilated. For the benefit of those amateurs who have not yet dived into the depths of the matter, we quote what Mr. Barry has to say in defence of the new school:—

"A comparison of the established form of the so-called classical period with that devised by Liszt . . . The former may be described as consisting of (1) the exposition of the principal subjects; (2) their development; and (3) their recapitulation. For this Liszt has substituted (1) exposition; (2) development; and (3) further development; or, as Wagner has tersely explained it, 'nothing else but that which is demanded by the subject and its expressible development.' Thus, though from sheer necessity, rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system; but, by a different method, the reasonableness of which cannot be disputed." In the interpretation of the several works, Mr. Manns's splendid orchestra surpassed itself; the players, to a man, were thoroughly on their mettle, determined to let the Abbé know what an English orchestra could do, and the result was a magnificent performance. Even Liszt himself could but acknowledge this, and, from his place in the front row of seats, immediately beneath the conductor's desk, he more than once rose to shake Mr. Manns cordially by the hand, and to bow to the audience, whose cheers and applause reverberated throughout the enclosed area. Herr Stavenhagen made a very successful first appearance, and bids fair to become a highly popular artist. He has profited ably by his mentor's instructions, and in his delicate manipulation of scale passages and *gruppetti* comes closer to his model than any other pianist with whom we are acquainted. This is high praise, but it is deserved. Herr Stavenhagen also has plenty of muscular power, but this, wisely, is kept in reserve as much as possible. The Concerto made an undeniable effect, and the young executant was loudly called back to the platform—where also, in response to continuous vociferations, the master himself appeared. It was rather a pity that Herr Stavenhagen chose the elaborate and lengthy fantasia on the "Huguenots," in addition to the "Liebestraum," for his second solo, since it unduly prolonged an entertainment which was already much more extended than usual. The Concert over, there was a repetition of the noisy demonstration in Liszt's favour, and he must have found it no easy matter to escape from the somewhat too pressing attentions of his admirers.

After this, it might be supposed that Liszt would have been left in peace for the remainder of the day; but no, the mercurial Abbé was speedily off again Londonwards to assist at a

RECEPTION AT THE GERMAN ATHENÆUM.

All the more distinguished members of the club were in attendance, and after a short programme of Liszt's music had been disposed of, the master seated himself at the piano, to the emphatic delight of his fellow *convives*, and played his arrangement of Schubert's "Frühlingsglaube" and Weber's "Memento Capriccioso."

The following day, Sunday, did not find the Abbé any the worse for his previous exertions. On the contrary, he was prepared for a day of extra fatigue. Early in the morning he left Sydenham to attend service at the Brompton Oratory, remaining afterwards to hear a special selection of organ music; in the afternoon he was the centre of an enthusiastic gathering at the residence of the well known *litterateur* and amateur, Mr. W. Beatty-Kingston, where he astonished and gratified his audience by improvising in the manner in which he is simply unapproachable. In the evening he was due at Marlborough House, where he had the honour of dining with the Prince and Princess of Wales, after which he was heard upon his favourite instrument.

A HUNGARIAN RECEPTION,

in honour of our illustrious visitor, was arranged for Monday afternoon, the 12th, at the town residence of Dr. Duka (President of the Hungarian Association of London), Nevcrn Square, Earl's Court, when there were present amongst the host of the invited the Duke of Teck, the Austrian Ambassador, the Netherlands Minister, the Portuguese Minister, Mdme. d'Antas, the Countess de Bylandt, &c. It was altogether an opportunity to get rid of superfluous patriotism and to wax enthusiastic over the presence of the great Hungarian artist, who of course could not deny his compatriots the same gratification which he had already extended to his entertainers. His playing was listened to with almost greedy satisfaction. Later on the Abbé made his way to

THE MONDAY POPULAR CONCERTS,

where his countryman and brother virtuoso, Joseph Joachim, was "leading" at the last performance but one of the season. The programme—all from Beethoven—comprised the first of the Rasoumowsky Quartets in F, and the Kreutzer Sonata, wherein Herr Joachim was associated with Mr. Charles Hallé. Mr. Hallé also played the Sonata in A flat (Op. 110) in a manner which called forth the complimentary approbation of his eminent auditor. As usual, Liszt was received with Royal honours on entering the Concert-room, and was obviously regarded as quite as much a part of the entertainment as the music itself.

On Tuesday, the 13th, the Abbé lunched with the Baroness Burdett-Coutts, and the following evening witnessed the ninety-ninth representation of "Faust" at the Lyceum Theatre. Mr. Henry Irving graciously placed the Royal box at the disposal of Liszt and his party—which included Mr. and Mrs. Littleton, Mr. and Mrs. A. C. Mackenzie, Madame Munkacsy, Mr. W. Bache and Miss Constance Bache, and Herr Stavenhagen—and the performance was keenly enjoyed, notably by the principal guest of the evening, who had little or no difficulty in following Mr. W. G. Wills's version of the famous original. The theatre was darkened when the Abbé and his retinue arrived, so that he was not at first observed, but at the fall of the act drop, when the lights were turned up, the conspicuous figure of the white-haired musician became the cynosure of all eyes, and a ringing cheer brought forth responsive salutations. After the performance Liszt supped with Mr. Irving in the old club room of the Beefsteak Club—a place of extraordinary tradi-

tions, with which, it is to be hoped, the master was duly regaled, as well as with creature comforts.

On Thursday afternoon, as will be found notified elsewhere, Liszt was present at

MR. FREDERIC LAMOND'S FOURTH RECITAL

at St. James's Hall, while on Friday evening he presided at the

RECITAL OF HIS PUPIL, HERR STAVENHAGEN,

at Prince's Hall. There was a numerous, though not an overflowing audience, the number of amateurs who had been hanging on to the heels of the Abbé during the previous ten days in hopes of witnessing a gratuitous exhibition of his exceptional powers evidently having cooled down in their ardour. Nevertheless, there were plenty present to greet the musician with perfect English good-will and heartiness, and to give a cordial welcome to the young pianist, whose abilities were put to the test for the first time in central London. We have already spoken of Herr Stavenhagen as a very accomplished player; indeed, for a very young man, he seems to be almost phenomenally good. But while the excellence of his method is at once to be recognised, the misfortune of appearing only as an expositor of Liszt's music prevents any accurate judgment being formed as to his calibre as an artist. The selection embraced the "Funerailles" in F minor, from the "Harmonies Poétiques et Religieuses"; Sposalizio in E major, from the "Années de Pèlerinage"; Grand Fantasia and Fugue in B flat major, on the name of Bach; "Legendes" in A and E major—(a) "La Predication aux Oiseaux" and (b) "St. François marchant sur les flots"; Etudes in G sharp minor and E flat (after Paganini); Sonnetto di Petrarca in A flat; and Grande Fantasia sur "Les Huguenots," in B, specially rearranged by the composer for this Concert. Herr Stavenhagen obtained every possible encouragement from his hearers, and may be assured of a high place in our esteem whenever he thinks fit to revisit our shores.

"ST. ELIZABETH" AT THE CRYSTAL PALACE.

The overwhelming success of the production of "St. Elizabeth" by the Novello Choir, at St. James's Hall, led the Crystal Palace executive to reconsider their preconceived arrangements for the final Saturday Concert of the season, the 17th, and to substitute the Hungarian composer's oratorio for Beethoven's Choral Symphony. The alteration was in all respects dictated by wisdom. There was the Novello Choir, ready to hand; there was Mr. Mackenzie, also ready to hand, to conduct the performance. Small wonder then that Mr. Manns vacated the conductor's chair in favour of the popular North Briton, while Beethoven was deposed for the nonce to make room for Liszt. Into the details of the performance it is by no means necessary to enter, inasmuch as the principals were the same that took part in the St. James's Hall representation—Madame Albani, Mdlle. Pauline Cramer, Messrs. Peskett, Vaughan Edwardes, Whitney, King, and Santley—and that the work was given under the same auspices as before.

The concert-room was crowded in every part, and standing room would have been willingly paid for. The grand old composer was present, as usual, and doubtless was highly flattered by the encomiums lavishly bestowed on all hands. No element of an artistic triumph was lacking, and the public enthusiasm was, to all account, perfectly spontaneous and genuine. Of course there were calls for the author, and equally as a matter of course, he mounted the

orchestral steps, and made his obeisance from the platform. Be sure, also, that while all this enthusiasm was flying about, Mr. Mackenzie was not forgotten. The choir sang admirably, and the orchestral playing left nothing for the most fastidious taste to desire.

At the conclusion of the luncheon which preceded the Concert, to which Liszt was invited by the Crystal Palace Directors, Mr. B. L. Moseley, on behalf of the Committee, presented the Abbé with a "Valedictory Address," from the London Branch of the United Richard Wagner Society.

LISZT'S FINAL APPEARANCE IN LONDON

took place on the afternoon of Monday, the 19th, on the occasion of a Concert given at Prince's Hall by the Countess Sadowska—a lady and an artist new to London, as far as our experience extends. Only the compositions of the Hungarian musician were performed, but this was strictly in accordance with the eternal fitness of things. Messrs. Willem Coenen, Buziau, and Hollmann played Saint-Saëns's chamber arrangement of the "Orpheus" Symphonic Poem; Mr. Coenen and his clever young pupil, Miss Shaw, of Brighton, gave an effective rendering of the two-piano version of Weber's "Polonaise Brillante"; Mr. Hollmann and Mr. Coenen contributed violoncello and pianoforte solos respectively; and the Countess Sadowska, Mdlle. Marie de Lido, and Mr. Arthur Oswald supplied the vocal music. Miss Shaw had the honour of being presented to the Abbé, who spoke a few sentences of congratulation and encouragement which will be, no doubt, treasured up by the young lady amongst her happiest reminiscences. At the end of the Concert, Mr. Charles Fry, the well-known elocutionist, came forward and delivered a

"FAREWELL TO LISZT,"

specially written for the occasion by Mr. W. Beatty-Kingston. The address appears in the current number of *The Theatre* magazine. The lines were listened to with the most sympathetic attention, and at the end there was one of the usual eruptions of popular sentiment. And thus did the grand old figure of the Abbé—humanitarian, executant, author, and composer—pass out of the public life of the year 1886!

Liszt left for Antwerp, *via* Dover, by the morning mail on Tuesday, the 20th, attended to the station (Herne Hill) by his hospitable entertainers, Mr. and Mrs. Littleton, and other members of the family. Amongst those present to bid the illustrious master "Farewell, and God speed," were Messrs. Walter Bache, A. C. Mackenzie, and Dr. Duka. As a parting souvenir, Mrs. Littleton presented her late guest with a splendid bouquet of Marechal Niel roses and lilies of the valley. On arriving at Dover, Liszt was presented with an address by the Mayor, and a bouquet by the Mayor's daughter. Messrs. Alfred and Augustus Littleton accompanied the Abbé as far as Calais, where they left him and his *compagnon de voyage*, Herr Stavenhagen, with reciprocal protestations of amity and good-will.

The year 1886 will long be remembered by the lustre thrown upon it by the presence of a truly great man, the most imposing figure in the musical world, not only of to-day, but for a generation past. And now that he has tested the warmth of English feeling, we can only express the hope—wherein we but re-echo the wish of thousands—that he may be long spared to put our friendliness again and again to the proof. We welcomed him with pleasure; we part with unfeigned regret from

FRANZ LISZT.

LISZT SCHOLARSHIP.

ENGLAND, if not actually rich in the number of her endowed Musical Scholarships, bids fair to become so at no distant period. During the last three years their number has been greatly increased by the opening of the Royal College of Music,* which at the present moment has in its gift no less than fifty open and eight close Scholarships, providing free musical education during three or more years. Fifteen of the former and all the latter also carry with them free maintenance in the way of board and lodging during term time. The Royal Academy of Music† at present has at its disposal eighteen Scholarships, Exhibitions, or Prizes, as they are variously termed, ranging in value from a silver medal to three years' free education in the Academy. Partaking for the most part of a memorial character, they are to be regarded rather as prizes than as Scholarships, properly so called. But their number, or more strictly speaking, their value, will be greatly increased when the late Sir Michael Costa's munificent bequest falls in. This consists of (1) a Scholarship of £120 per annum, enabling the recipient to pursue his studies upon the Continent, and tenable for five years; and (2) two Scholarships of £40 per annum each, for students in the Academy, also tenable for five years. The first of these will be the most valuable Musical Student's Prize that we possess, and will doubtless attract many students to the Royal Academy in hope of winning it. Of a similar nature to this is the "Mendelssohn" Scholarship, which also permits of the holder of it prosecuting his studies abroad. It owes its existence principally to the efforts of Madame Goldschmidt-Lind, and its value is about £80 per annum.

But for what precise end these Scholarships, which owe their existence to private liberality or to public subscription, have been founded, does not seem to be very clear. The question therefore suggests itself: Were they founded solely for the benefit of the recipients of them, or do their founders look for a return in the way of specially good work, composition, &c.? If the latter be the case, it is much to be feared that Scholarships which include both education and maintenance must, to a great extent, fail in their aim. Such Scholarships would probably, in many instances, be given to indigent persons, who, at the close of their academical career, would be let loose upon the world with no other aim than to maintain a living for themselves among the already over-stocked rank and file of teachers. To look for a return from such persons, unless another three years' maintenance can be provided them, seems perfectly hopeless. For however promising as a composer, or however good as an executant a young man may be, it is manifestly impossible that at the outset of his career he can make a decent living either by composing or by playing in public. He must resort to the drudgery of teaching, and give up all hopes of becoming either a great composer or a virtuoso. It is satisfactory, therefore, to learn that at the Royal College of Music it is intended to found Fellowships, some of which will be for the purpose of enabling students at the close of the collegiate course to further prosecute their studies abroad. This, however, is a plan which is still under discussion and has not yet been matured. But in the meantime several of the three years' Scholarships, which have recently terminated and have been held by students who promise especially well as composers, have been renewed for a further period.

The plan of enabling a musical student, who has been thoroughly well grounded at home, to gain further experience by continuing his studies abroad—we will not say to completing them, for a musician's studies should never come to an end—seems to be the very thing we most stand in need of. In saying this we cast no reflection upon the best of our musical educational institutions, both national and private. It is not that better teaching is to be got at collegiate institutions abroad than in England, though the academical terms there are longer, and the vacations shorter than with us; but that the opportunities afforded by a year or two spent on the Continent, in acquiring a foreign language, which is said "to make a man twice a man," in freeing oneself from the home-groove, and thus gaining experience and independence, as well as a knowledge of how musical matters are regarded abroad, are advantages which cannot be too highly estimated.

It was with some such feelings as these that the Committee of the Liszt Scholarship Fund, who, without any appeal to the general public, have within a few weeks collected from among their friends the sum of £1,100 for the endowment of a Liszt Scholarship at the Royal Academy of Music, as a memorial of Liszt's recent visit to England, resolved, on handing over this sum to trustees, for the benefit of students of this institution, to attach to it the condition that, when the fund has been sufficiently augmented by further donations, one of its aims shall be to enable students of the Royal Academy of Music to partly prosecute their studies abroad.

For the furtherance of this desirable scheme, donations to the Liszt Scholarship Fund may be paid to the Honorary Treasurer, Mr. Alfred Littleton, 1, Berners Street, W.

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XVIII.—SCHUBERT (continued from page 201).

SCHUBERT, as we have seen, gained little by official testimonials. The friendship and good offices of the Sonnleithner family were of far more service to him, by affording a direct means of bringing his works into contact with an influential section of the public. Dr. Sonnleithner, the head of the household in question, was a lawyer of cultivated artistic tastes, which he gratified by gathering under his roof from time to time the best artists present in Vienna. The meetings began in May, 1815, and continued till February, 1824. They were held every Friday evening during the summer months and once a fortnight during the winter, attaining eventually so great a reputation that a desire to attend them became wide-spread and rather embarrassing. On these occasions Schubert's music was largely performed; the "Erl-King," amongst other works, being first heard at a Sonnleithner gathering, where it was sung by an amateur named Gymnich. That famous inspiration made a deep impression, as well it might have done, and was the means of enabling Schubert to see himself in print. The younger Sonnleithner went, first of all, to some of the great publishing houses in Vienna, such as those of Diabelli and Haslinger, offering them the MSS. of Schubert's collected songs for a trifle. But no one would take them even as a gift. The commercial eye could see nothing but the works of an unknown man who wrote difficult accompaniments, and the commercial mind declined to do business. Under these circumstances a few friends clubbed together; the pieces were engraved at their expense, and at Sonnleithner's next gathering a hundred copies were subscribed for. So that, indeed, was the success of this enterprise that

* Incorporated by Royal Charter in 1883.

† Incorporated by Royal Charter in 1822.

the composer paid all his debts and was left with a round sum in hand. His good fortune did not end here. In March, 1821, the influence of the Sonnleithners secured places for three of his pieces in the programme of a public concert. One of these was the "Erl-King." It took the audience by storm, was encored amid tumultuous applause and then, let us add, Diabelli was glad enough to buy it. Schubert's "Geisterchor" had a different reception at the hands of the same audience, who, by asserting strict impartiality, enhanced the value of their judgment upon the "Erl-King." Kreissle says of this fiasco: "The singers, impressed with the majestic character of the work, expected to be vehemently applauded, but there was an ominous silence and the eight victims on the altar of musical insensibility withdrew in confusion from the scene, looking very much as if shivering from the effects of a cold douche suddenly poured over their heads." They shivered again, perhaps, on reading a criticism which appeared in the *Allgemeine Musik Zeitung*: "The eight-part chorus, by Herr Schubert, was recognised by the public as a farrago of all sorts of musical modulations and vague departures from ordinary forms—no sense, no order, no meaning. The composer in this work resembles a waggoner, who drives a team of eight horses, and turns now to the right, now to the left, getting at one time off the road, then upsetting, and pursuing this game without once making any honest way." Schubert could afford all this in the flush of the success made by his songs, but he does not seem to have been turned aside by either praise or blame from his careless, *laissez faire* habits. He left his friends to manage business matters on his behalf, and could be absolutely depended upon to assist them in nothing. There is an extant letter from one of the Sonnleithners which throws a strong light upon the composer's happy-go-lucky nature:—

"I beg you to take particular care and see that Schubert comes to-morrow to Fräulein Linhardt, to rehearse with her 'Der Jungling,' which she sings with me; and afterwards, that Schubert comes to me on Wednesday, at half-past twelve o'clock, to try over his 'Geisterchor.' I count on your good services to get Schubert to be certain and attend these rehearsals. I must honestly confess my surprise that he never comes near me, as I am very anxious to speak to him about his 'Erl-König' and other matters."

Had Schubert been so disposed he might, at this time, have taken a place in the high society of Vienna, by the side of Beethoven. But an invincible shyness, a sense of discomfort arising from unfamiliar and restraining surroundings, and the promptings of a nature which found its highest social good among free and easy friends—these things kept the composer back, with fatal effect to his worldly prospects. "He himself," writes Kreissle, "never expressed a wish to mix in society, where he was forced to get rid of his innate shyness, reticence, and a good natured non-chalant manner, but could not escape yielding occasionally to friendly pressure put upon him. The number, however, of the families in Vienna to which he, either from artistic reasons or the feelings of true friendship, was drawn into close relations for any length of time was, comparatively speaking, very small."

We have referred to Schubert's delight in a small circle of free and easy friends; very few of whom, by the way, were musical. Only two professional musicians—Anselm Hüttenbrenner and Franz Lachner—formed part of the circle, the rest were poets, philosophers, artists, and others who delighted in indulging the native freedom of intellectual humanity. Certain gatherings of this confraternity were dubbed

"Schubertiaden," and at them, we are told, "games were played, dances danced, speeches made, but Schubert's compositions formed the staple of the entertainment, and more particularly the last new songs from his pen." Besides these Schubertiaden, the composer's friends joined in country parties and picnics, at which the flowing bowl was filled more often than prudence counselled. A high spirited, rollicking set were these young Viennese. They had few social scruples, and Schubert, who should have been sustaining the dignity of his art before the world, loved to dance, sing, and drink with the best, or worst, of them.

The year (1821) during which the foregoing events happened was not the most prolific of Schubert's life. It produced some additional music to Herold's "Clochette"—a German version of that work being presented at the Court Theatre. A number of the master's finest songs were also written in 1821, but his chief effort was made in the sketch of the Symphony in E. As this sketch throws a valuable light upon Schubert's mode of working we offer no apology for transcribing Sir George Grove's interesting description of it:—

"It occupies 167 pages of 42 sheets (10 quires of 4 and one of 2), and is in the usual movements—Adagio in E minor and Allegro in E major; Andante in A; Scherzo in C and Trio in A; Allegro giusto in E major. The Introduction and a portion of the Allegro are fully scored and marked, but at the 110th bar—the end of a page—Schubert appears to have grown impatient of this regular proceeding, and from that point to the end of the work, has made merely memoranda. But these memoranda are in their way perfectly complete and orderly to the end of the Finale. Every bar is drawn in, the *tempi* and names of the instruments are fully written at the beginning of each movement, the *nuances* are all marked, the very double bars and flourishes are gravely added at the end of the sections, and *Fine* at the conclusion of the whole; and Schubert evidently regarded the work as no less complete on the paper than it was in his mind. And complete it virtually is, for each subject is given at full length, with a bit of bass, or accompaniment figure, or *fugato* passage. There is not a bar from beginning to end that does not contain the part of one or more instruments: at all crucial places the scoring is much fuller, and it would, no doubt, be possible to complete it as Schubert intended. It is said that Mendelssohn contemplated doing so; but this is probably a mere legend, and Mendelssohn was too practical to give his time to a work which, at the best, could only be regarded as a curiosity."

We may add that Sir Arthur Sullivan is credited with having at least thought of filling in the skeleton score, and that what Mendelssohn and Sullivan declined to do has since been accomplished by Mr. J. F. Barnett, whose version of the work obtained a hearing at the Crystal Palace and much praise for its cleverness.

Another important work was entered upon, but not completed, in 1821. We refer to the opera "Alfonso and Estrella," which first took form in Schubert's mind during an autumn holiday spent with his friend and librettist Schober, at the castle of Ochsenburg. The subjoined letter from Schober throws an interesting light upon the circumstances and experiences of the two friends in their Styrian retreat, as also upon the progress of the opera:—

"Schubert and I have returned from our visit, and look back with delight upon a happy month spent partly in the town, partly in the country. At Ochsenburg we had plenty to do in visiting the beautiful country in the neighbourhood, and in St. Pölten

books and concerts absorbed our attention; spite of all this we both worked hard, Schubert especially—he has done nearly two acts, I am upon the last. I only wished you had been with us and witnessed the birth of those lovely melodies; the wealth and vigorous outpour of Schubert's fancy is really extraordinary. Our room at St. Pölten was exceedingly nice—two big beds, a sofa, and a good fireplace, not to mention a grand piano, gave it a very snug home appearance. Of an evening we always compared notes of what had passed during the day, we sent for beer, smoked our pipes, and read aloud. Perhaps Sofie or Netta would join us, then we had singing. Two 'Schubertiaden' were held at the bishop's house, and one at Baron Mink's, a favourite of mine, and a princess, two countesses, and three baronesses were present, all of whom were delighted in the most approved aristocratic fashion."

The letter then becomes uninteresting to readers at the present day, but Schubert himself adds a postscript in which he says, referring to a dedication of some songs to the Patriarch Ladislaus Pyrker and Count Friess:—

"I must now inform you that my dedications have done their duty, for the Patriarch, at the instance of Vogl, has expended twelve ducats, and Friess twenty, a fact which suits me extremely well. . . . Schober's opera has already got to the third act, and I should much like you to have been present whilst the opera was in its earliest stage of formation. We count a great deal upon the work in question."

Yet nothing came of it; it was not even performed till Franz Liszt produced the work at Weimar in 1854.

Going on into the year 1822—twenty-sixth of the master's life—we find "Alfonso and Estrella" completed on February 27. As just stated, it did the composer little good. The libretto wanted dramatic strength, and the music was difficult—so said the managers in refusing to have anything to do with it. But the opera brought Schubert and Weber together, with something of a collision at first. The North-German composer had come to Vienna (1823) for the purpose of producing his "Euryanthe," which Schubert heard, and somewhat freely criticised, declaring himself ready to prove, even to Weber, that the opera did not contain a single original melody. When it was remarked that music had entered upon a new phase, and Weber sought effects from heavy masses, Schubert retorted: "What good are heavy masses? 'Der Freischütz' was so genial, so full of heart, it bewitched you with its loveliness, but in 'Euryanthe' very little geniality can be found." Tale-bearers at once carried these remarks to Weber, who contemptuously observed: "Let the blockhead learn something first before he presumes to judge me." This was turning the tables with a vengeance. Blockhead quotha! Schubert could not stand that, so, taking the score of "Alfonso and Estrella" under his arm, he started for Weber's lodgings to "have it out." Weber looked through the blockhead's work, and then twitted its composer with his harsh criticisms upon "Euryanthe." Schubert stuck to his guns like a man, and Weber fired back, referring to "Alfonso and Estrella": "I tell you that the usual course is for people to drown the first puppies and the first operas." Thus the two men could not agree, but they had no personal quarrel, and Weber even thought of producing Schubert's work in Dresden.

About this time our master had his first interview with Beethoven—that is to say, if Schindler's "Life" may be credited, in which we read:—

"In the year 1822, Franz Schubert set out to present in person the master he honoured so highly with his Variations on a French song (Op. 10). These

Variations he had previously dedicated to Beethoven. In spite of Diabelli accompanying him, and acting as spokesman and interpreter of Schubert's feelings, Schubert played a part in the interview which was anything but pleasant to him. His courage, which he managed to retain up to the very threshold of the house, forsook him entirely at the first glimpse he caught of the majestic artist, and when Beethoven expressed a wish that Schubert should write the answers to his questions, he felt as if his hands were tied and fettered. Beethoven ran through the presentation copy, and stumbled on some inaccuracy of harmony. He then, in the kindest manner, drew the young man's attention to the fault, adding that the fault was no deadly sin. Meantime, the result of this remark, intended to be kind, was utterly to disconcert the nervous visitor. It was not until he got outside the house that Schubert recovered his equanimity, and rebuked himself unsparingly. This was his first and last meeting with Beethoven, for he never again had the courage to face him."

It curiously exemplifies the historian's difficulty in getting at the truth that doubt is thrown upon Schindler's very circumstantial statement. Sir George Grove is a believer in it, but Dr. Kreissle seems to be among the doubters, and speaks of its "rather improbable details, so humiliating to Schubert." He then goes on: "It should be stated that a gentleman still living in Vienna, an intimate and trusted friend of Schubert's (Herr Josef Hüttenbrenner), shortly after the presentation of his musical work, heard from Schubert's own mouth that he certainly visited Beethoven, but that he was not at home, and that Schubert entrusted his Variations to the care of the housemaid or man servant, and consequently that at that time he neither saw nor spoke to Beethoven. Hüttenbrenner adds that Schubert subsequently heard with great pleasure of Beethoven's enjoying these Variations, and playing them frequently and gladly with his nephew Carl." Who is to decide when high authorities thus positively contradict each other? We, at any rate, shall not presume to do so, but may point out that there is nothing at all improbable in Schindler's statement. With regard to the relationship, or non-relationship, between Schubert and Beethoven, it is well to consider one important fact, which, with our present estimate of the younger master, is naturally overlooked. We must not forget that Schubert was to Beethoven as a small star to the noon-day sun, both in his own eyes and in those of the public. It signifies nothing what he was in reality, or what he is now in the world's opinion. At the time of which we speak the two men were separated by a great gulf, and when Schubert looked at Beethoven he did so across an immense intervening space. Who, therefore, is surprised to find the small man approaching the great one—the awful ideal of his worship—with trepidation, increased by natural shyness and self-mistrust? To our mind the behaviour of Schubert, as Schindler describes it, is just what might have been expected by any one knowing the young composer, and the circumstances of the case. As for his conduct being "humiliating," two opinions are possible. We may regret that Schubert did not take full advantage of a rare opportunity, but, depend upon it, his nervous confusion lowered him not a whit in Beethoven's eyes, as cool self-assurance might easily have done.

While on this subject, it may be well to anticipate the course of our history, and present further statements of fact in relation thereto. Rochlitz visited Vienna in the summer of 1822 to see Beethoven on business, and in one of his letters he mentions Schubert thus:—"A fortnight afterwards (after his

first interview with Beethoven) I was just going to dinner, when a young composer, Franz Schubert, an enthusiastic worshipper of Beethoven's, met me. Beethoven had spoken to him about me. 'If you want to see him cheerful and unconstrained,' said Schubert, 'You ought to dine in the same room with him at the Gasthaus where he always goes to dine.' He brought me to the house. The places were mostly taken; Beethoven sat surrounded by several of his friends, who were perfect strangers to me." If Beethoven spoke to Schubert about Rochlitz it is clear that they must have met, probably on the occasion described by Schindler. But it was in the last days of Beethoven's life that the greatest of masters became acquainted, through his works, with the young composer destined so soon to follow him to the grave. On this matter we read in Schindler:—

"I laid before him (Beethoven) a collection of Schubert's Lieder and vocal pieces, about sixty in number, and several of them at that time in manuscript. I did this not merely with the view of entertaining him, but of giving him an opportunity of fathoming Schubert, of forming a more favourable opinion of his gifts, which were regarded with suspicion and distrust by many eccentric persons who treated in the same manner others of their contemporaries. The great master, who, up to this time, knew but three or four songs by Schubert, was astonished at their number and could not believe that before that time (Feb. 1827) Schubert had written over five hundred. But if he was astonished at the number, his wonder was at its height when he examined the contents. For several days he could not tear himself away from perusing them, and he pored for hours daily over 'Iphigenie,' 'Allmacht,' 'Junge Nonne,' 'Viola,' the Müller Lieder, and others. He exclaimed repeatedly in a voice of rapturous delight, 'Certainly, a god-like spark dwells in Schubert.' 'Had I had this poem, I too would have set it to music.' He could not say enough of most of the other poems and Schubert's original method of handling them. . . . In short, the esteem which Beethoven felt for Schubert was so great that he wished to see his operas and pianoforte works; his illness, however, had so undermined his constitution that he could not gratify this wish."

It says much for the liberality of Beethoven's mind, that on his death bed, he studied the works of men so diverse as Handel and Schubert, saying of the one "He is the master of us all," and recognising in the other the divine spark of genius.

According to Hüttenbrenner, who closed Beethoven's eyes in their last sleep, Schubert was once admitted to the sick master's room. Kreissle says, repeating Hüttenbrenner's words: "They (Schubert and the painter, Teltscher) stood a long time by the bed of the dying man. Beethoven, who had been beforehand informed as to his visitors, fixed his motionless eyes upon them, and made signs with his hand, which they failed to interpret. Schubert, most deeply moved, then left the room, with his companion." Let us here add that Schubert was one of the thirty-eight torch bearers at Beethoven's funeral, and that on returning into town from the cemetery, he and some friends drank each two glasses of wine, one to the dead man's memory, another to the first of the company who should follow him. The first was Schubert himself.

Our master's productions in the year 1822, were, as usual, numerous. Among them were the two movements of the Unfinished Symphony in B minor—a first and glorious extension to orchestral music of the profound feeling and great originality shown in his songs and pianoforte works. Numerous Lieder bear this year's date; and the Mass in A flat received at

this time the finishing touches. Moreover, the publication of Schubert's works went briskly on, quite a competition for his MSS. presenting a marked contrast to the time when Haslinger and Diabelli refused the "Erl-King." But the poor composer, shiftless as usual, fared badly at the hands of the sharp business men who amassed wealth with the products of his brain. Vainly did his friends intervene; giving him good counsel, and even bargaining with the publishers in his stead. After his careless happy-go-lucky fashion, he would accept offers which upset all their calculations. Among other silly acts, he sold to Diabelli for 800 florins a set of songs, of which one, "The Wanderer," brought 27,000 florins within a year of publication. Among Schubert's friends Hüttenbrenner was conspicuous in pushing his interests with the publishers of North Germany. He applied to Peters, of Leipzig, amongst others, and there is extant a long letter from the head of that firm in which he laboriously tries to reason himself into a position where moral sense approves his saying "No." All that Peters would do then (look at his Schubert catalogue now!) was expressed in the following paragraph:—"I would therefore propose that Herr Schubert should send me for examination some of his works he intends for publication, for I print nothing of a young and little-known composer without having seen it. If some great and well-known master does anything bad, the blame falls upon him, for his name is my surety; but supposing I publish anything of a new artist, and it turns out unsuccessful, I am blamed; for who forces me to print anything of the worth of which I am not persuaded in my own mind. Now, in this case, the name of the composer affords me no protection. Without doubt, Herr Schubert entrusts his works to perfectly safe keeping; he is assured against any possible abuse of trust. If I like them, I will retain all that I can."

So on, and on, through a wordy epistle which led to nothing at all; but, all the same, had Schubert acted with ordinary prudence, he might have laid the foundation of a competency. He had the ear of the Austrian public; his works sold well, and a fair proportion of the profit would have lifted him above the reach of poverty. We now close our record of the year 1822 with mention of the fact that Schubert, about this time, refused one appointment, and was denied another. Through Vogl, Count Dietrichstein, the Director of the Court music, offered Schubert the post of organist at the Imperial Chapel. It was rejected. Our master, confirmed in his irregular way of life, could not bear to contemplate the regular discharge of duty. He preferred a "crust of bread and liberty," even to the honourable servitude of a Court Organist. The place denied him was that of viola player in the orchestra of the Gesellschaft der Musikfreunde—a sufficiently humble office which, however, could not be his, for the reason that professional musicians were not eligible as members of the Society.

At this juncture in our master's life we pause. We now see him before the world; no longer writing songs for the delectation of a few private friends, and composing larger works with no purpose save that of gratifying an irrepressible impulse. He is a recognised composer at last. He has struggled out of darkness into light, and if he only go the right way to work, may reach fame and fortune together. But we know that this is not to be. A few more years of incessant labour, of thankless living under a cloud of poverty, of the "hope deferred which maketh the heart sick," and the drama of Schubert's life will be played to the end without a trace of the "poetic justice" which fancy invents to compensate for the

harsh decrees of Fate. Yet Schubert had the talent of success if, as Longfellow says, it be "nothing more than doing what you can do well, and doing well whatever you do, without a thought of fame." Thus Schubert acted. He sowed seed to spring up and bear fruit a hundred-fold after his death, to the end of a deathless renown.

THE FAUST LEGEND, AND ITS MUSICAL TREATMENT BY COMPOSERS

By F. CORDER.

V.

13. "Music to Goethe's Faust." First and Second Parts. By Edouard Lassen.

To take up this score after the other is like emerging from a railway tunnel into the open country; the one work so strange and unapproachable, the other so crystal clear and genial. It is true that Goethe's drama, especially the second part, seems to want music of a somewhat mystic and misty character, in which case we must accuse Lassen of being too simple and "tunny." But this music is composed for use in the theatre, and experience shows that purely melodramatic music is effective in direct proportion to its simplicity. Effective Lassen's music certainly is, full of bold character and charming melody. But the author belongs rather to the class of Raff and Rubinstein than Schumann and Brahms; that is, his music has hardly the depth and refinement demanded in an accompaniment to "Faust." It was composed for the Goethe Festival at Weimar in 1876, where Lassen was Conductor. Lassen was born in Copenhagen in 1830, was brought up and educated in Brussels, and has since 1859 been Liszt's successor at Weimar. He was one of the first who produced "Tristan und Isolde," he has written many beautiful songs and much dramatic music; his technical attainments are of the highest order, his orchestration superlatively good, but there is just a trifling something lacking which keeps him out of the front rank. In Germany there are at least a dozen composers just like him, so the fault may be a lack of distinct originality. But his music has all the melodic boldness of Raff, coupled with the refinement of the Jensen and Kirchner school, yet without the effeminate chromatic weakness of these latter. This "Faust" music contains sixty-three numbers in all, varying in length from the four bars of fanfare for trumpets and drums which usher in the characters of the stage-prologue to the long musical scenes of the two Walpurgis nights and the Epilogue. Lassen, as a modern composer, has naturally adopted the principle of *Leitmotiv* to some extent, as indeed every composer of melodramatic music always has done. Therefore, the theme of the Archangels' trio in the Prologue in Heaven:—

No. 17.



may be expected to recur not only in the Epilogue, but also at the end of the first part, when Gretchen dies. There is a slightly vulgar motive for Mephistopheles—

See.....

No. 18.



and the Prologue ends, after Mephistopheles' exit, with

a resumption of the Archangels' trio. An orchestral introduction to Act I. follows, founded on the Faust motive, a pregnant phrase, somewhat suggesting Liszt in its third bar—

Lento.

No. 19.



The Spirit which Faust invokes has a very solemn and characteristic motive, for trumpet—

No. 20.



and the Easter Hymn must certainly claim to be the best setting extant. The principal theme is a bold swinging melody in unison with an unchanging bass accompaniment, and a bell sounding on the fourth beat of each bar. The Prelude to Act II., with its contrapuntal working of a bustling, chattering theme in semiquavers, gives all the idea of the crowds of holiday-makers outside the town-gate. The Beggars' song is capital, the Soldiers' chorus has the swing of a Schubert march, while the Peasants' dance is a most charming *Ländler*. Faust's vision and the Chorus of Sylphs, with *bouche fermée* effect, is not free from a suspicion of vulgarity, but is highly melodious. Why was this not used at the Lyceum? The Auerbach's cellar scene is a complete success. The songs of the revellers are all unaccompanied, the couplet "Uns ist ganz cannibalisch wohl als wie fünfhundert Sauen," being set as a capital round or canon in four parts, while Mephistopheles' "Song of the Flea" has a tune that ought to win it an *encore*. The scene in the Witches' kitchen is highly grotesque, a phrase very suggestive of the mewling of cats pervading the music of the cat-apes. Gretchen's "Song of the King of Thule" is charmingly quaint and simple, and is written low, and in small compass, so as to be sung by an actress without much singing voice. A portion of it is sung in the Lyceum version, the only piece from Lassen utilised. The whole of the music might easily and advantageously have been taken from this one source, instead of so many incongruous works. There is naturally but little music for the garden scene, but the principal piece of *melo-drame* typifying Gretchen, and in the last bars Faust also, is very striking—

No. 21.

Lento espressivo.



In Faust's soliloquy among the woods and rocks the Spirit motive recurs with good effect. Mephistopheles' serenade is quite as good melodically as Berlioz's setting, and not so clap-trap. The Walpurgis night scene has splendid wild music, very long and elaborate, in the midst of which the Gretchen motive appears and calls Faust back to his better self. In the prison scene the music is necessarily made subordinate

to the action, but the few concluding bars bring in the Heaven and *Gretchen* themes very effectively.

Just as the second part of "Faust" must be a disappointment on the stage, so Lassen's music to it seems to be too materialistic and gross for our sense of fitness. The *Ariel* scene is not striking, the Imperial march and Carnival music are appropriate enough to the situation, but there seems a lack of poetry. The melodramatic music, when *Faust* and *Mephistopheles* speak of the *Mothers*, is more grotesque than weird and impressive—

No. 22.



The classical Walpurgis night music, however, is very picturesque. *Helen of Troy* has a curious pastoral-sounding *motif* which hardly seems appropriate—

No. 23.



This theme is used as an accompaniment to the chorus of Trojan captives. *Faust* here enters with the *Gretchen motif* transformed into a triumphal march. The Euphorion scene is beautiful, but we do not understand why at his death the *Mothers' theme* re-appears. A wild and furious Bacchanalian dance concludes this act. We must give a passing word of admiration to the little orchestral nocturne which opens Act 5. The concluding numbers are not of much musical importance, being subordinated to the stage-action; the Angels' chorus seems rather common-place, and as the Epilogue can hardly be represented on the stage the composer does not get much chance with that noble lyric situation. The Chorus *Mysticus* is made as short as possible and of course introduces the *Gretchen motif*. On the whole this is by far the clearest and most attractive music to Goethe's play with which we are acquainted, always excepting the Schumann third part, which stands so far removed from all other music as to challenge no sort of comparison.

14 and 15. These two sets of songs from Goethe's "Faust" (1st part) are similar in scope, and not unlike in character. Neither of the composers is much known in England, nor do their names appear in "Grove's Dictionary," though both have had some reputation as song-writers in Germany. The nine songs by Leopold Lenz are in two sets, the first consisting of *Gretchen's* songs, including two settings of the Spinning-wheel song; the second part has the lyrics for male voices, such as the Rat and Flea songs, the Serenade, &c. Lecerf's settings include two speeches of *Faust's*, not meant for music—"Ihr naht euch wieder, schwankende Gestalten," and "Verlassen hab' ich Feld und Auen." This collection is comprehensively dedicated "with gratitude and respect to the immortal poet, and likewise to the by-Art-and-love-of-Art-eminent admirers of his genius, the most august Prince of Radziwill and Herr Professor Zelter." This dedication reminds one of Mark Twain's to John Smith, the writer of which argued that as the man to whom a book is dedicated always buys at least one copy, he should by this means gain "a princely affluence." Certainly of all

the innumerable settings of separate lyrics in "Faust," but two stand out prominently as complete successes, these are Schubert's immortal "Gretchen at the spinning-wheel" and Liszt's picturesque "King of Thule." This latter is, however, like all its composer's songs, less a mere setting of the poem than a beautiful rhapsody for piano and voice, suggested by the words and glorifying them. It may be questioned by some whether this course is artistically defensible in dealing with a pure ballad.

Class III. cannot be dealt with in such detail as Class II., for many reasons. Some of the works are too familiar to need analysis, while others are absolutely unknown. Raimondi's opera (16) belongs to the latter class. It may, however, be as well to remind our readers that its composer was a great man in his day (1786-1853), and a composer of a fertility and science almost bewildering to think upon. We have seen an Overture of his for two orchestras in canon (in the possession of the late Ferd. v. Hiller), and he wrote quantities of fugues, of which four or five might be played together, a serious opera and a comic opera, which could be similarly combined, and more than all, three oratorios, "Potiphar," "Pharaoh," and "Jacob," which were first played separately, and then all at once under the name of "Joseph." This piece of almost incredible ingenuity took four years incessant toil to write, and produced such an impression on its first performance, that the poor composer fainted, and never recovered the effects of his emotion. Surely in this land of Oratorio it might be worth while to revive this sensational production of a hopelessly bygone musician!

17. "Faust." Opera in Five Acts. By L. A. Bertin. Louise Angélique Bertin—or Bertini—was a French singer, pianist, and composer. She was born in 1805, and died in 1877. Her compositions are said to show "evidences of genius, though full of crudities, owing to her imperfect musical education." But why did she have an imperfect musical education, or rather, why did she under such circumstances inflict her crudities upon the world? We have only seen the final prison scene of her "Faust," and trust sincerely that the remainder of this and her other operas remain in MS. This single specimen of her powers consists of a series of conventional Italian *cantabile* strains in the style of Bellini, obviously written by a *prima donna*, and joined, or separated, by padding of the most dire description, in which the "imperfect musical education" is but too evident. Had Mdlle. Bertin lived in London at the present day she might have made a fortune as a writer of Royalty ballads, but fate has spared us the infliction. She is dead and her music too. Peace to their ashes!

18. "Faust." Opera Comique. By A. Ph. de Pellaert.

Of this work we can glean no particulars. Augustin Philippe Baron de Pellaert was rather a curious specimen of the amateur. He was born at Bruges on March 12, 1793, and was of good family. His father was for some time chamberlain to Napoleon. The young man was brought up for the army, but, having artistic tastes, he divided his time between fighting, painting, music, and literature. He wrote eleven operas, mostly to his own librettos, nine dramas, painted upwards of 700 pictures, and distinguished himself moreover in his nominal profession. His "Faust" was produced at Brussels in 1834 "with great success" (like every opera), but does not seem to have been published.

19. "La Damnation de Faust." Legende Dramatique. Hector Berlioz.

What shall we say of this work? Where indeed is the use of saying anything? It is now well known

to the London musical public; it is genuinely admired and extolled as a work of the highest genius. That the impression it produces on a first hearing is profound, it would be folly to deny; and yet—and yet we must in honesty confess that many portions, certainly not all, seem to us tainted with that artificiality and bombast which renders the greater portion of Berlioz's compositions a dead letter. Berlioz, to us, seems always to think, "What new combination of instruments shall I have here? What tone-colour shall come next?" and indeed, his own words show that he thought of little else in music but inventing new orchestral effects. Of the music which these effects were to clothe and colour he seemed to take much less account, and it must be confessed that on paper even "Faust," the best of his works, seems laboured and dull. We admit that we have no business to judge it on paper, but one cannot help thinking that a great work, even a "tone-poem," ought to bear translation without complete loss of its charms. But, waiving this point, for, as we have said, the work in question is now beyond the pale of criticism, we have another serious "bone to pick" with Berlioz and with his English critics. In all our list of more than thirty versions of "Faust" there is not one in which the grand old story has been so shamefully ill-treated, even by the brutal hand of the burlesque-writer, as in this. Such a libretto ought to have caused the work to be mercilessly derided by any audience acquainted with Goethe's play, and overwhelmed with scorn by all critics with any pretensions to high literary taste. Singular to state, its preposterousness has been almost ignored in England, though it has certainly prevented the work from taking root in Germany. That Berlioz, the cultivated and accomplished writer who professed to revere Goethe and adore Shakespeare, could perpetrate such a literary outrage is almost beyond belief. He has calmly taken all the principal lyrics and lyric situations in Goethe's play, strung them together with the recklessness and irreverence of a composer of drawing-room fantasias, making absolute hash of his own work in order to introduce incongruous musical pieces of effect, such as the Rakoczy March and the Hell-ride, and has produced a libretto before which the critic stands (or ought to stand) utterly aghast. Even the good folks of Paris, though unmoved by the sacrilege to Goethe, remonstrated against the imbecility of *Faust's* compact and beguilement by *Mephistopheles*; and that Berlioz could gravely defend his work and argue that the fiend's behaviour was only in keeping with the character of the Father of Lies, is only accountable when we remember that he was a man who was perpetually making himself ridiculous yet never entertaining the least suspicion of the fact. While our hand is in for finding fault with this wayward genius, we may be permitted to point out that the celebrated "Amen" chorus, which has been so extolled for its ironic humour, is an uncommonly bad fugue, and engenders the suspicion that Berlioz, like many modern composers of less talent, cast ridicule upon the contrapuntal style because he himself had never succeeded in mastering it. And, in fact, Berlioz's *forte* is certainly not counterpoint.

20. Of Gounod's "Faust" there is naturally little to be said. We may remark that the libretto, founded on Carré's melodrama, if it gives little of the spirit of Goethe, is yet admirable as a drama and beyond praise as an opera book. The Walpurgis Night scene is not likely to be performed in England, at least until the copyright (which M. Gounod still holds) expires, and though the ballet airs are very charming, we can well spare it. The opera seems more refined and poetic without it.

22. "Mefistofele." Opera. By Arrigo Boito.

This curious compound of crudity and cleverness, of brilliance and bathos, of poetry and vulgarity, is very hard to criticise, as one hardly knows on what level to place it. As to the libretto Boito did well to put as a motto to the title page Der Herr's question "T'è noto Faust?" for certainly no one who has not read the whole of Goethe's play can make head or tail of it. After disposing of the first part of the poem in his first three acts, the fourth takes us, without why or wherefore, to Arcadia and the classical "Walpurgis Night." No one knows who *Helena* is, or where she comes from, the tangle being only made worse by her being always played by the representative of *Marguerite*. Then in the last act *Faust* is back again in his study, and has grown old again—another mystification for the general public—and looks like old Father Christmas, as the angels shower down what are meant for roseleaves over him as he dies. If such *libretti* as those of Berlioz and Boito are the outcome of a reverence for Goethe, we can only say that we prefer the irreverence of Barbier and Carré. As to the music, it is generally admired, but we cannot help picking a few holes in it. The opening prelude, for example, with its would-be solemn trumpet calls, seems like nothing so much as a burlesque of Wagner, while the *scherzos* for the *Cherubin* and *Mephistopheles* are in odd taste, to say the least. The "Kermesse" music is terribly vulgar, only fit for a circus, while *Marguerite's* opening lines in the Garden scene, "Cavaliero illustre e saggio," are sung to a melody positively identical with a tune of Offenbach's. In the more poetic parts, Boito, like most Italian and French musicians, has sometimes gone out of his depth, and in striving to imitate the harmonic subtleties of the German school, has only produced monstrosities. Take, for instance, the horrible progression of chords at the opening and end of the fourth act, or the following, which commences the last act—

No. 24. *Andante.*



This seems like a crude imitation of the famous opening of Gounod's opera. But in the one case the composer knows what he is about, and in the other he—well, it strikes us, that he doesn't.

(To be continued.)

NICOLÒ PAGANINI AND HIS GUARNERII

A REMINISCENCE OF GENOA

By ED. HERON-ALLEN.

IN the early part of the year of grace 1885 it was my privilege to wander throughout the length and breadth of Italy in the capacity of Special Commissioner of the Music Section of the International Inventions Exhibition, the object of my visit being the collection of Historic Musical Instruments from public and private museums, for the Loan Exhibition of Ancient Musical Property which occupied the gallery of the Albert Hall. To speak, however briefly, of one-third of the musical and other artistic treasures which, jealously guarded from the vulgar gaze, were daily exposed for my inspection by the art-loving Italians, would take me far beyond the limits necessarily prescribed to such an essay as the present one, so I confine myself to presenting my readers with a few observations which it has been the privilege of very few mortals to have had the

opportunity of making. The end of the month of March found me installed at Genoa, in the Hotel Isotta, on the Via Roma, which rears its dazzling perspective of lights every evening from the Piazza Carlo Felice to meet those of the ever-rising Via Azarotti.

My deeply preconsidered object in visiting Genoa was to attempt the Heracleian feat of borrowing from the Municipality the matchless Guarnerius Violin, the subject of this monograph, a feat which had already been unsuccessfully attempted by many a musical ambassador from every court of Europe; this masterpiece of the Cremonese Violin maker having remained hermetically enclosed in a glass case, shielded from the fingers of the profane and vulgar (with the exception of the occasions mentioned below) ever since, in accordance with the bequest of Nicolo Paganini, it was deposited in the Municipio by his son, the Baron Achille Paganini, in the month of July, 1851. How it came about that I succeeded in breaking through the Medic and Persaic regulations which surround this Historic Violin, and was enabled to subject the instrument to the minutest examination, is my present purpose to relate.

Accompanied by Mr. Montague Yeats Brown, Her Majesty's Consul-General, I had visited many of the municipal officials, and had hazarded what to them must have been my impious suggestion, and one and all had shaken their heads and pitied my temerity with true Italian and official gravity. I therefore commenced operations by going, as a mere stranger might go, to see the violin itself, explaining the object of my quest to a beadle, before whom Solomon in all his glory would have been quietly and tastefully attired. I was taken upstairs to a large ante-room (the Sala del Consiglio), where with bated breath and awe-struck voice my guide commenced pointing out the magnificent Venetian Mosaics of Christopher Columbus and Marco Polo. He could not understand that his two great fellow-citizens were nothing to me in my capacity of fiddler, and that his third co-townsmen, Nicolo Paganini, was everything. When it dawned upon him that I was not pleased to remain in contemplation of the memorials of his adventurous compatriots, he led me into the Sala Rossa, and at length, opening a cupboard in one corner of the room, he ejaculated the "Ecco lo qua" that I had so patiently waited to hear, and the Guarnerius upon which Paganini woke the echoes of the fame which reverberated to the uttermost parts of the earth stood before me.

The Palazzo del Municipio, built by Rocco Lurago and Giacomo Carlone in 1556, for the Doria Tursi family, with its stupendous wings and vast courtyard, contains nearly all that the Genoese hold to be most sacred. Here are preserved the magnificent frescoes of Piola, brought hither on the destruction of the church of St. Sebastiano, and here the Genoese stand with awe-stricken faces amid the monuments of their historic glory. I think they hardly can realise that it is without a thought for all these that European musicians flock to their city to gaze in mute adoration upon what is perhaps the greatest, the most justly renowned, instrument that ever left the fingers of the Cremonese master-workman. In vain my cicerone called my attention to the *baton* of the celebrated conductor Angelo Mariani, the bronze tablets inscribed with Genoese historical records, and the sword of the General Nino Bixio. At last, irritated beyond endurance, with the irritation which one feels at the man who makes feeble jokes, and tells irreverent and irrelevant anecdotes in Westminster Abbey or St. Paul's, I turned upon my well-informed field-marshal and asked him how they dared put such rubbish in the same cupboard with the violin of Paganini. He looked at me "petrified with

amazement," and then shrugged his shoulders once more. I was evidently mad—or English!

The violin stands beneath a glass case, upon which the light, striking the curved surface from an adjacent window, creates a dazzling iridescence which entirely interferes with a close inspection of the instrument beneath; add to this a lyre-shaped "holder" and a large pad of white satin which completely hides half the lower portion of the instrument, and the obstacles to a good view of the fiddle are complete. The effect, indeed, is such that the only published photograph of the fiddle is entirely illusory, save as a reminiscence of the general *coup d'œil*. By the side of the padded alcove wherein the fiddle in its crystal veil is ensconced is hung a portrait in miniature of the great violinist; it is probably modern, for the face is idealised after the manner of all the modern portraits of Paganini. On the wall, beside the cupboard, is an oil painting of the virtuoso, presented to the Municipality in 1869 by the Cavaliere G. Isola, which is evidently taken from life, and which bears that fawn-like and weirdly goatish look which was the Maestro's leading characteristic, but which successive artists have done their utmost to soften down and do away with.* On a shelf below the Violin reposes its red leather case, on the lid of which is stamped in plain gold letters "NICOLÒ PAGANINI," and which I reverently opened; it is lined with red plush and contains a second bow of inferior quality, whilst in the end pocket remains a packet of coiled strings secured by the Municipal seals. I gazed long upon these relics, and upon the fiddle, and as I gazed my mind was made up, I would have that fiddle in my own hands and play upon it or I would die. I fully realised the difficulties of the feat, but what obstacles can be erected by one man that another cannot remove? Now as to the great virtuoso himself.

Nicolo Paganini was born in Genoa, February 18, 1784. His father, Antonio Paganini, who was connected with the shipping interest of that city, was an ardent musician, and, we are told, a skilled performer on the mandolin. From the first he resolved that Nicolo should become a professional violinist, and a story is told of Madame Paganini having dreamt that an angel promised her that her son should become the greatest violinist in the world; whether this was a *pia fraus* or not, it is certain that from the earliest possible age the prince of violinists received the training adapted to the profession in which he afterwards so far outstripped all virtuosos who have appeared before or since. The enthusiasm, or it may be the cupidity, of Antonio Paganini was such that the early years of Nicolo's life were spent in one long labour over the technical difficulties of his instrument, and though he was an infant prodigy at six, wrote his first sonata at eight, and made a brilliant public appearance at nine, it is hardly to be wondered at that young Paganini threw off the parental yoke at the earliest possible date, and confronted the wide world as an artist on his own account. His first master was Servetto, a violinist at the theatre, his second Costa, the Cappell-Meister of the Cathedral of St. Lorenzo, his third, Rolla. Schottky† tells us that Paganini having gone for lessons to Rolla (who

* The published portraits of Paganini are simply innumerable. Many of them, like George Cruikshank's, and that one by Doré, engraved in Blanche Roosevelt's fascinating work, "Life and Reminiscences of G. Doré" (London, 1885; p. 111), are nothing more than caricatures, but among the better class I may quote those of W. P. Sherlock, E. Snell, E. C. Corpley, H. Gerard-Fontallard, R. Hamerton, and W. Frænkel, all of which I have before me, and which are more or less idealised, not to mention the grotesque bust in the possession of Professor Ella, the portrait by Gauci upon the "Paganini Quadrilles," the one upon Guhr's transcription of "Le Streghe," and caricatures such as those outside Leoni Lee's song "The Wonderful Paganini"; or, London Fiddling Mad," and the "Paganini-Lablache" duet.

† J. M. Schottky, "Paganini's Leben und Treiben als Künstler und als Mensch." Prague, 1890.

was the leader of the orchestra at Parma), the latter being in bed ill, young Paganini began trying over a Concerto of Rolla which he found on the table in an ante-room, whereupon the composer declared himself unable to teach him anything more than he knew already, and referred him to Paër. This is incorrect; there is no doubt that Paganini was for some months a pupil of Rolla,* taking at the same time lessons in harmony from Ghiretti, who was the master of Paër. Paganini made his first *fuore* with a Fantasia upon the Carmagnole,† and in 1797 undertook a musical tour with his father. It was after this that, having with difficulty obtained leave to attend the Fête of St. Martin at Lucca, and having tasted there the sweets of freedom and flattery, he cut himself adrift from his father's control and undertook a tour on his own account, during which the dissipation which he indulged in, with all the vigour of an uneducated mind, continually reduced him to the greatest want: he was but fifteen. *Que voulez vous?* On one occasion at Leghorn he had to sell his violin to pay his debts, and as he was in despair for a fiddle to play upon at his Concert, M. Livron, a French merchant, and amateur of the violin, lent him a superb instrument of Guarnerius with which to fulfil his engagement. At the close of the Concert, on Paganini's returning the instrument to its owner, the latter exclaimed, "*Je me garderai bien de profaner des cordes que vos doigts ont touchées; c'est à vous maintenant que mon violon appartient.*" This instrument never left him, and it is the identical fiddle which we are discussing, at this moment enshrined beneath its glass dome in the Sala Rossa of the Municipio at Genoa. It was in a manner somewhat similar to this that Paganini became possessed of his other violin, a matchless Stradivari, erstwhile the property of the painter Pacini. The latter defied Paganini to play at sight an intensely difficult manuscript Concerto, laying down his own violin as the reward of accomplishment of the feat; whereupon our hero, remarking calmly "If that is so, bid farewell to your fiddle," went through the piece without a fault.

From this time till 1804 Nicolo Paganini went through some of the most exciting and various experiences which it is given to artists to undergo. In 1805, being then twenty-one years old, he made a fresh tour round Italy, which was terminated by his acceptance of the post of director of the Chamber Music of Princess Eliza, sister of Napoleon Bonaparte, and wife of Prince Bacciocchi of Lucca and Piombino, with the grade of Captain of the Royal Bodyguard. In 1808 he left Lucca, and after playing at various cities of Italy, settled down at Turin, where his health first began to give way. He never recovered it, but was to his last day subject to attacks of internal inflammation, which often seriously interfered with his professional engagements. In 1809 he visited the Court (which had moved from Lucca to Florence) for a short time, and the celebrated bust of Paganini by Bartolini was made at this epoch. He returned to his duties at Florence from time to time till 1813, meanwhile making short tours around Italy, playing here and there as caprice moved him. In 1813, considering himself slighted by the Princess Eliza, he left her service, never to return. During the years which followed, our virtuoso was continually obliged to decline challenges, which were offered him by various artists, to play in the same

concert with them—in fact, to engage in a species of musical duello. Only once did he yield to such a defiance. This was in answer to the repeated prayers of the violinist Lafont. Speaking of this event afterwards, Paganini remarked, "Lafont probably surpassed me in tone, but the applause which followed my efforts convinced me that I did not suffer by comparison." A similar rivalry was supposed to exist between him and Lipinski, a Pole, who subsequently became leader of the violins in the Chapel of the King of Saxony. During these years Paganini's life was one protracted concert-tour. He remained in Venice for over a year (1816-17). In 1817 we hear of him at Rome, and in 1819 at Naples. In 1820 he was taking a leading part in the musical world of Milan, in the following year he returned to Naples, and so on, from town to town, his triumphal progress continued, culminating with a brilliant season in Rome, during which he was, by Pope Leo XII., decorated with the Order of the Golden Spur.

In the year 1828, Paganini made his first foreign tour, visiting Vienna, and thence making an exhaustive tour round all the German states, arriving at last in Paris, where he gave his first concert in the Opera House, on the 9th March, 1831. The month of May saw him in London, where the sensation created by his performances, exceeding that which has ever before or since greeted the appearance of an instrumentalist, is still within the memory of some of us now living. He returned to Italy after six years, a man of independent fortune and world-wide renown, to be worshipped by his justly proud compatriots, and in the years 1834-5 we hear of him only at rare intervals playing for charitable institutions, or at the concerts of indigent artists. In 1836 the fatal vice of his youth—gambling—seems to have returned to him, for he allowed himself to be made a party to a gambling speculation—the construction of a Casino, called by his name—which, proving a disastrous failure, cost him 50,000 francs, and such health as remained to him. In 1839, shattered in health, and poor by comparison with his former opulence, he removed to Marseilles, and thence an irresistible yearning to return to his native place took him back to Genoa, whence in the month of October he fled for Nice, to find there—not, alas! health, but death. On the 27th day of May, 1840, Nicolo Paganini died. Giancarlo Conestabile has described his death to us in beautiful and touching words in his "*Vita di Nicolo Paganini*" (Perugia, 1851).

Such was Nicolo Paganini, the owner of the priceless Guarnerius, the story of the acquisition of which by him I have given above, the testator to whom the municipality of Genoa owes its right to keep for ever out of harm's way the violin whose tones have taken a million souls by storm. I have said that I determined to examine and play upon this instrument. I compassed the fulfilment of my desire in the following manner:—

Early on the morning of the day following that on which I had paid my "personally conducted" visit to the divine Guarnerius, I waited upon the civic authorities, and after an hour of the circumlocution and inter-postal communication which forms the inevitable overture to an interview with an Italian Sindaco, I succeeded in obtaining an audience of the Baron Podesta, Syndic of the city of Genoa. This gentleman received me with every expression of esteem and respect, and was *désolé* that he was obliged to return to me the same answer that he had been obliged to return to King Humbert on the occasion of the Milan Exhibition—namely, that by the terms of Paganini's will, the instrument could not leave the Municipio; however, after exhausting all my ordinary

* Vide Gervasoni, "*Nuova Teoria di Musica*." Parma, 1812; p. 214.

† The Carmagnole was the name of a rabid Jacobin song, much in vogue at the time of the Montagnards (1793). It took its name from the *Carmagnole*, or shirt worn by the members of the Jacobin Club, and was sung to the old tune, "*Malbrœk s'en va-t-en guerre.*" Thiers' "*History of the French Revolution.*" London, 1877; note on Chapter XII.

arguments, I was about to leave him, when the spirit prompted me to unmask my last battery, and, like "Pedgiff's Postscript," I turned upon him with the authority of a great Name. Il Sindaco bowed, and saying how sorry he was not to be able to accord "la chose capitale," placed the violin at my disposal (under careful supervision) for the day. To write the necessary official letter, to engage a photographer, and lay in a stock of writing materials were the work of three minutes, and a procession formed itself to go and take the fiddle from its case. The procession consisted of—first, two gorgeous beadles, then the present writer, and behind him Signor Giovanni de Simoni (Capo Ufficio del Civico Economato), and Signor Gaetano Corsi (Vice-Segretario del Municipio). The procession advanced through the Sala del Consiglio through a crowd which parted right and left for us, into the Sala Rossa, where my first visit had been paid. But what a change! The whilom deserted room was lined with gaily dressed people, a triangular table stood in the middle with four arm chairs in front of it, and one large one behind it. As "our procession" entered the room an official girl in a civic scarf motioned me towards one of the arm-chairs. *Ciel!* the horrible situation burst upon me like a flash of lightning—*It was a civic wedding going on, and they took me for the bridegroom.* Never did harmless commissioner find himself in so ghastly a predicament, and never did he so narrowly escape an awful calamity. The necessary explanations ensued, and the society which had doubtless been relieved by this slight divertimento, relapsed into the normal condition of wedding-day boredom. The "procession" having taken the violin, case and all, from the cupboard, retired in the same order in which it had advanced, reinforced by a third larger and more gorgeous beadle who carried the Paganini violin. Arrived in a third room, where my photographer was awaiting us, the seals of the glass case were solemnly broken, the case was opened, and the fiddle, for the first time since the death of Paganini, was placed in the hands of a stranger.

The instrument was made over to the civic authorities on December 2, 1850, and was sealed up in its present case in July, 1851, as above mentioned. Since then it has been out of its case for various purposes four times—on March 17, 1868; on June 9, 1875; on January 18, 1877; and on November 6, 1882. It has only once been heard in public, and that was when it was confided to Camillo Sivori, Paganini's favourite pupil, who played upon it at a reception at the Duc d'Aosta's. The operations of examining the fiddle and taking its photo occupied about three hours, and I am inclined to regard them as some of the most privileged moments of my life. All the time the officials sat and glared at me, horrified, no doubt, at the idea that *their* fiddle should be touched by the hands of the impious alien, whilst two clerks drew up a *procès-verbal* of the proceedings, which we all subsequently solemnly signed.

The violin is of the grandest pattern of Joseph Guarnerius del Gesù, and bears the date 1742. The general tone of the varnish is dark red, and it is much worn on the side of the tailpiece where the virtuoso's chin clasped it; the wood also at the edge of the incurved side nearest the E string is much worn away by the rapid action of the bow in high passages. A similar, but not so accentuated, wear is found on the opposite side nearest the G string, whilst a curious deep groove is worn right into the wood all along the right hand side of the finger-board. The wear is also very marked to the right of the neck, where the hand is placed in the high positions. The bridge, which I am assured is the original one, is rather low, plainly cut, and with remarkably small and thin

feet. The glorious quality of the varnish of this unique instrument is best seen by looking at the sides, which are in a fine state of preservation save at the bottom and at the right of the neck, where the varnish cannot help "going" on a much-used fiddle. The back is worn with a great round wear at the bottom of the lower curves, where the fiddle was clasped to the master's breast; and a circular wear in the centre of the back shows that he was in the habit of putting it down anywhere, and not of scrupulously returning it to its case. To the left of this round wear is, alas! a little patch where the varnish has been torn off when the municipal seal, which, at first stuck here on the back, was afterwards removed and placed upon the scroll, where it is comparatively harmless. The edges, save at the top and bottom, are perfectly strong and unworn. The back, which is made in two pieces, as in the generality of fine violins, is carved out of the most magnificent maple. The head of the violin, which has been fitted to the instrument with a new neck, is very finely cut, and has those deep grooves carved round the scroll which the French call *les coulisses de la tête* finely chiselled, and the varnish here is caked in layers, which show all its richness. Strange to say, the head has not been much worn by tuning round the scroll, where it generally shows wear; but the back of the head is almost worn flat—another evidence of its having lain about on tables and so on when not in use. The "chin" of the scroll is very much pointed, and the "nut" over which the strings pass to the bridge is made of ivory. I have been thus minute in my description of the *vear*, as it affords us such an insight into Paganini's manner of playing. The patch by the side of the tailpiece and the large wear on the back tell of the force with which he held the instrument so as to be able to run his hand up the finger-board, and actually lean it upon the instrument in those high and *pizzicati* passages, which account for the long groove down the side of the finger-board and the broad patch at the side of the neck, on the table of the instrument. The wearing away of the edges in the curves of the instrument bear a striking testimony to the force with which he sawed the gut in his *bruciatura* passages on the first and fourth strings. Indeed, one has only to look at the fantastic patches of exposed wood here and there upon the fiddle to conjure up the ghostly fingers that wore them bare, and the grotesque figure which it completed.

Attached to the head of the instrument by green ribbons and the seal of the municipality, is a card bearing the seal of Baron Achille Paganini, and the words "Violino di Nicolo Paganini" in his handwriting. A bow, the one he always used, stands with the violin beneath the crystal dome. The length of the whole fiddle is 60cm., that of the body, 35½cm. from neck to rest.

The following document is attached to the holder of the instrument:—"Genova: il quattro Luglio Mille otto cento cinquante" uno. Carlolina annessa al Violino del fu' Barone Nicola (sic) Paganini, firmata da tutte le parti intervenute nell'atto della consegna del Violino medesimo, fatto in questo giorno a rogito del Notaro Giacomo Borsotto pure sottoscritto." Then follow fourteen signatures, and the seal of the municipal arms.

With this document there is also beneath the case a gold medal exhibited, bearing on the *obverse* the arms of Genoa, and the words "Ordo Decur. Genu"; and on the *reverse* the Legend "Nic. Paganino | Fidicini | cui nemo par fuit | civique | bene merenti | Amdecccxiiiil." This medal was (it will be observed), struck six years before the death of Paganini.

I cannot now go into the many incidents in the life of this fiddle, which have been handed down to us by such historians as Fétis, Vidal, and Fleming, how it was once nearly left at an inn by his servant, and the touching story of Paganini's agony of mind when in 1836 it had to undergo a thorough repair. It was on this occasion that Vuillaume made the celebrated copy which Camillo Sivori received as a present from Paganini, and which he has played upon all his life, whether in public or private.

On the day following the events recorded above, the duties of my mission called me away from Genoa, and I went to take one farewell look at the fiddle in whose company I had spent three anxious, but ecstatic hours. The door of the safe was locked and secured with three huge seals, and in answer to my look of enquiry, and startled "Perché?" the custodian replied:—"The violin does not exhibit itself. An English milor had it under observation during yesterday, and it has been here enclosed by His Excellency Il Sindaco, until the English milor shall have gone away from the città. They are always causing disturbances, these English!"

THE ignorance and prejudice of the literary man, when he deviates into the sphere of music, has often been the theme of the justly indignant musician. Some slight consolation is to be derived from the fact that he generally contrives to afford amusement to the latter class. He is in their eyes much what a Frenchman discoursing on cricket is to a public schoolboy, or Ouida quoting Latin to a scholar. But he becomes dangerous rather than ridiculous—as M. de Saint-Saëns, amongst others, points out—when he quits the region of details for the safer ground of generalities, and brings the weight of his fine style and literary prestige to bear against the claims of the youngest of the arts. In either case, however, it is a welcome sight to witness summary justice being dealt out to the offender, and the merciless exposure of the gentleman who talked of Beethoven's Farewell Symphony, by "Indignans" [see the *St. James's Gazette*, of the 8th ult.], may exercise a wholesome deterrent influence on the chorus of "indolent reviewers." At the same time, let us frankly own our conviction that the vagaries of those who profess to further the interests of music, but in reality hamper them, are quite as prejudicial. It would be easy to fill a column every month with the record of such blunders, but we must content ourselves with putting only a select few in the pillory. A Bath paper, commenting on the rehearsal of the "Martyr of Antioch," states that in the absence of Mr. Edward Lloyd, Sir Arthur Sullivan sang all the tenor music in the minor key. This is, perhaps, surpassed by a delicious piece of Queen's English, in the *Court Circular*, of the 15th ult.:—"Madame Nilsson had the honour of singing before the Queen and the Royal Family after dinner. Signor Tosti accompanied and sang two duets with Madame Nilsson, on the pianoforte." We may also mention, in connection with Court music, that a report of the performance of the St. Anne's Choir before the Queen appeared in the same issue of one of our dailies in which the announcement was made of the postponement of the Concert. Nextly, we have to note the statement in the *Saturday Review*, of the 10th ult., that Beethoven's "Kiss of salutation" was bestowed on Liszt in 1811. Either Liszt's precocity has been underrated, and he must have performed the unheard-of feat of winning the recognition of Beethoven in the year of his birth, or, accepting his age at the time as thirteen, he must now be close upon ninety. The only other solution of the difficulty—the bold asser-

tion that the *Saturday Review* is in the wrong—involves an act of presumption hardly to be contemplated in view of the high literary eminence of that journal. Finally, we read in the *Globe*, of the 16th ult., in a notice of the Philharmonic Concert of the previous evening, that Herr Joachim, in response to an imperative encore, played Bach's well-known "Chaconne," an assertion which is not only *prima facie* improbable, but absolutely incorrect.

Now that English Opera, as well as Opera in English, must force composers to consider the adaptability of our language to the purposes of dramatic art, it might be well to reflect upon the possibility of choosing those words in the construction of an operatic libretto which most readily lend themselves to musical setting. Addison says "the sounds of our English words are commonly like those of string music, short and transient, which rise and perish upon a single touch; those of other languages are like the notes of wind instruments, sweet and swelling, and lengthened out into variety of modulations." This is no doubt to a certain extent true; but, as we have hinted, something might be done by our poets to lessen this defect. In a very sensible article on the subject, by Elsie M. Wilbor, which lately appeared in a periodical called *The Voice*, we read the following:—"We have done everything in our power to multiply the already too large number of consonants in our language. True each of the five vowels has several sounds, but we are very sparing of them in the construction of words. Take, for example, the word 'drowned.' In its seven component letters there are but two vowels, over against five consonants. This would not be so bad if only we pronounced both of the vowels; but what is the fact? We totally ignore the *e* in what should be a second syllable, leaving the poor *o* to be literally 'drown'd' in a sea of unfriendly consonants." Then, speaking of the constant hissing of the letter *s*, it is remarked "how much more melodious is the 'walketh' and 'talketh' of olden times, than the sharp, short 'walks' and 'talks' of to-day. If hissing elements are not pleasant in speech, where it is not necessary to dwell on them, how much less are they in song, when syllables are frequently prolonged for several counts." Much is said about the suitability of a story for operatic treatment: let us hope that in future as much will be thought upon the suitability of the words in which the story is expressed.

An interesting communication from the Recreative Evening Schools Association appeared in the daily papers of the 20th ult. As our readers are probably aware, from previous references in these columns, musical drill and singing occupy a prominent position in the scheme of recreative instruction adopted by the London School Board, and the letter in question contains the satisfactory assurance that "since the middle of January these evening classes have been introduced in about thirty London schools, with most gratifying and encouraging results." We hope before long to furnish our readers with some more detailed account of the operations of this excellent organisation. For the present, however, we may remark that the musical education of the masses in England is worthy of encouragement as a means of securing the goodwill of the leaders of public opinion in Ireland, at whose feet, to quote the forcible language of the *Spectator*, the United Kingdom lies prostrate. In a *résumé* of his experiences during his visit to Wales, Mr. Michael Davitt remarks, *à propos* of a meeting at Festiniog, "These Welsh quarrymen struck me as being infinitely more intelligent and

spirituelle (sic) than the corresponding class of Englishmen. . . . One most agreeable incident at my meeting at Festiniog was the singing by the entire audience of a Welsh song called . . . 'The land of my fathers.' It was an immense treat to hear these quarrymen singing with such exquisite taste and undoubted great musical intelligence. This cultivation of music among the Welsh people is probably one of the chief causes of the superior intelligence of Welsh over English quarrymen." We cannot be quite certain whether Mr. Davitt means that, other things being equal, music makes a man a better man or a better quarryman. This question would best be treated in the form of a Platonic dialogue. But the fact remains that Celtic antipathy towards the Sassenach is likely to be mitigated by the general spread of musical taste among the latter.

To those who apparently still act under the belief that talking has no right to cease when music commences, we have often thought that it would be an excellent reproof if the aggrieved executants were to enforce the maxim that music should cease when talking commences. There can be no doubt that the powerful claims of the art are gradually becoming more extensively recognised; but a gentle admonition of the kind we have mentioned occasionally administered, either in private or in public, would, we believe, materially help on the cause, and at least plead for the courtesy due to those engaged in the music, if not for the respect due to the music itself. We have frequently received letters calling attention to this subject; and on one occasion, when we printed the communication of a correspondent who complained of the buzz of voices during the concert of a provincial Society, which prevented his enjoyment of the music, a reply was forwarded to us from an official of the Society, saying that a great portion of the subscribers came into the room to meet their friends, and that a little social chat with each other was always looked forward to with much pleasure. But in proof that such interruptions are not only tolerated, but in some cases invited, we may point to a quotation from a printed card now before us, descriptive of the musical meeting of a club. After the usual loyal toasts, several solo and concerted vocal pieces occur; and then we have the following item: "Interval for Conversation, during which will be sung —," and here follow the names of a glee and two part-songs. We know not why these pieces should have been selected for "conversational accompaniments," for they are certainly about the best numbers in the programme.

THE beneficial effect of music, both for physical and mental infirmities, has often been enlarged upon; and we frequently read of cures by means of this gentle agent, the facts of which have been duly attested by medical men. But in all the cases we have heard of, the patient has been constantly brought under the influence of the most calm and soothing manifestations of the art, by voices or instruments, so that he may, almost insensibly, be lulled into sweet forgetfulness of his ailments, and even be brought into such a state as to long for the time when he shall again drink in those sounds which have proved more effectual than the draughts of the most skilled physician. A paragraph in a recent number of the *United Service Gazette* has, however, roughly assailed all our preconceived notions on the matter; for we are told that some short time ago, "a Spanish soldier was brought to a military hospital at Havana in a state of catalepsy, and for fifteen months he showed no signs of improving health. At last the

doctors ordered the bagpipes to be played near his bed, whereupon the man promptly recovered consciousness, and is now able to articulate." We regret that only these bare facts are before us, for it would have been exceedingly interesting if the medical report of the case had appeared, so that we might learn in what manner performance upon an instrument which, under ordinary circumstances, would be kept as far away as possible from a sick chamber, effected so magical a result. We have often ourselves been made to "articulate" on hearing the sound of the bagpipes; but assuredly had we been in a state of catalepsy we should—had we been consulted on the subject—infinity have preferred to remain so.

AMONGST the numerous manifestations of musical activity observable in England in late years, the development of the brass band must be allowed to take a prominent rank. To the metropolitan and fastidious reader the term is perhaps synonymous with street music of a peculiarly blatant and disagreeable type, performed by starveling foreigners or the propagandists of sensational religion. They will therefore be hardly prepared to recognise in this much-derided institution one of the most effective means of popularising good music. Yet any one who has attended one of the brass band contests, so often held in Lancashire or Yorkshire, can hardly fail to be convinced of this. Apart from the merit of the music performed, and the manner of its execution, the public spirit of the performers is shown in the generosity with which they contribute out of their hard-earned wages the funds necessary for the purchase of their instruments. The vigour of the movement is further evidenced by the existence of a *Brass Band News*, published at Liverpool. In the number for March, which lies before us, besides a well-written London letter, and an account of a new Wagnerian contest-selection from "Tannhäuser," "Lohengrin," and the "Flying Dutchman," we notice a long and interesting letter by Mr. Franz Groenings, containing several excellent suggestions with regard to the organisation of future contests, and in general marked by that sound sense and thorough knowledge of the subject which, amid the ignorance and repetition of other writers, singled out his letters to the *Era* as by far the most valuable contribution to the pitch controversy.

THE first performance of Gounod's "Mors et Vita" in Paris is to be given at the Trocadero, on the 22nd inst. The solo parts will be taken by Madame Kraus, Madame Conneau, M. Faure, and Mr. Lloyd, who goes to Paris expressly for the purpose of singing the tenor music. The composer himself will conduct, and a very fine rendering of the work may be anticipated.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE two final performances of this Society for the season may be dealt with briefly. Those who declared that "The Redemption" would cease to attract as soon as public curiosity concerning it had been satisfied, have yet to wait for the fulfilment of their predictions. At any rate, there was no sign of waning interest at the performance on March 31, the Albert Hall being well filled, and the attentive demeanour of the audience showing the absorbing influence of the theme so solemnly and touchingly illustrated by the great French composer. For the first time since the production of the work by this Society, Madame Albani was not engaged for the soprano solo music, her place being taken by Madame Biro de Marion. This artist did some useful work both in the Italian and German Opera Companies at Covent Garden Theatre a

season or two ago, but she failed to justify her engagement as an Oratorio singer. The quality of her voice is singularly harsh and unpleasant, and its compass is also deficient, as was shown in the beautiful air "From Thy love as a Father," which so far from being redemanded, went almost without a hand. This was the only defect in the performance, the other leading vocalists, Miss Hilda Coward, Miss Hilda Wilson, Mr. Lloyd, Mr. Santley, and Mr. Watkin Mills acquitting themselves in their customary irreproachable manner, while the choruses were rendered to absolute perfection by Mr. Barnby's splendidly drilled force. A simple record of the fact that the season ended with the usual Good Friday performance of "The Messiah" will suffice; Madame Albani, Miss Hilda Wilson, Mr. Ben Davies, and Mr. Watkin Mills were the soloists. The audience was one of the largest ever seen in the Albert Hall.

SACRED HARMONIC SOCIETY.

SULLIVAN'S Cantata "The Martyr of Antioch" and Rossini's "Stabat Mater" must be regarded as an attractive combination, and nothing but an adequate performance was needed to complete the satisfaction of the audience at the Concert on the 16th ult. In some respects, reasonable anticipations were fulfilled, but in others there were grounds of complaint. As regards the chorus, defects were noticeable just where they were least expected. Mr. Cummings has proved himself an admirable choirmaster, but the unaccompanied funeral anthem, "Brother, thou art gone before us," was rather coarsely rendered, nothing like a genuine *pianissimo* being obtained. On the other hand, the Pagan choruses were delivered with much spirit and energy. Similar inequality was noticeable in the efforts of the soloists. Madame Patey has never sung the contralto part more finely, and Mr. Lloyd's rendering of the airs, "Come, Margarita, come," and "See what Olybius' love," was unsurpassable for purity of vocal method and expression. Mr. W. H. Burgon seemed out of voice, and unable to do himself justice. The credit due to good intentions must be given to Miss Pauline Cramer. She sang with much earnestness, and her fine soprano voice told well in declamatory passages; but her intonation was not always good, and her pronunciation of English was extremely defective. We mention these points, as improvement is only a matter of study, and Miss Cramer has the making of an excellent oratorio singer.

CRYSTAL PALACE.

THE Concert of March 27 falling on the anniversary of Beethoven's death, the first part of the programme was entirely devoted to works by that master, which were rendered in so admirable a fashion that the subsequent selections inevitably partook of the nature of an anti-climax. After a spirited performance of the "Prometheus" Overture, Herr Joachim made his first appearance at the Palace this season in the violin Concerto. The unlucky snapping of a string just at the point where the solo instrument enters, broke the continuity of the first movement and seemed to affect the soloist; and it was not until the Larghetto was reached that he had recovered his usual mastery of resource. Of the performance of the Symphony (No. 7), we can give no better description than by saying that it was played as if it were a special favourite of Mr. Manns's, and that the Allegretto deserved the encore accorded to it on the occasion of its first production. After the Symphony the descent to "Ernani involami" was rather a bathos. Miss Kate Flinn, who made her *début* at the Palace on this occasion, has a soprano of considerable range but rather hard quality, and needs to be reminded that a sense of accent which creates *sforzandi* where none are indicated is almost as bad as the lack of that sense. Miss Flinn created a favourable impression in which we could not share by her singing of Grieg's "Solvejg's Lied" and Franz's "Im Herbst." The prevailing characteristic of each is pathos, but by hurrying the *tempo* in the refrain of the former and introducing staccato effects where none are marked in the latter, an inappropriate cheerfulness was imported into her renderings.

Herr Joachim gave great pleasure by his finished performance of three pieces by Schumann:—"Garten melodie," "Am Springbrunnen" (orchestrated by Rudolf), and best

of all the beautiful "Abendlied," effectively though simply arranged by himself; and the Concert wound up with Moszkowski's clever gleanings from foreign lands (Aus Aller Herren Länder), a set of six short pieces, each in the spirit of the national music of a different European country. The Russian episode, an Allegretto in A minor, is particularly attractive, after which the Spanish and Hungarian numbers are the most effective. Altogether these pieces afford convincing proof of the versatility and charm of this composer so long as he keeps within a somewhat limited compass.

Brahms's new Symphony, No. 4, had been promised as the novelty for the eighteenth Concert, in case the score and parts could be obtained. This consummation unfortunately was not realised, but Mr. Manns did well to fill the gap by the C minor Symphony of the same author, which had been only heard once, and at such an interval that its repetition would have been welcome in any case. For it is only by familiarity with a work of such depth that we can hope fully to fathom its meaning and appreciate its beauties. We must confess to an inability to comprehend the drift of the first movement, while fully conscious of its power. One feels that it is worth making an effort to understand such music—a feeling which is not always excited by the unintelligible. On the other hand, the Andante and Allegretto are of great melodic beauty, while the *Finale* bears the stamp of unmistakable greatness, abounding as it does in magical and solemn effects. Pan Franz Ondricek followed up the favourable impression created at the Philharmonic Concert, by a fine rendering of Mendelssohn's Violin Concerto. With an excellent sense of rhythm, considerable volume of tone, and excellent intonation, he combines a fine technique, attacking the highest notes and taking the greatest leaps with great confidence and precision. His execution was brilliantly displayed in Paganini's "Le Streghe," the notorious difficulties of which were surmounted with triumphant ease. But one could not help feeling that, for the complete success of such pyrotechnic music, a full room and gaslight are indispensable. The vocalists on this occasion were Miss Robertson (who, at a few hours' notice, undertook to replace Mdlle. Oselio) and Mr. Ernest Birch. The former, in Paisiello's "Nel cor piu," proved how closely a human voice, capable of far better things, can be made to imitate the piccolo. The song is as good a proof as can be found of the justice of Schumann's strictures upon Italian melody. Miss Robertson was also heard in Waley's "Sing on, ye little birds," a graceful and flowing song, with a very unpretending accompaniment for flute. Mr. Ernest Birch made a creditable first appearance in Mendelssohn's "It is enough" ("Elijah"). The remaining numbers in the programme were Cherubini's familiar "Anacorete" Overture, and Mr. Mackenzie's Scotch Rhapsody in G, No. 1, the analysis of which was prefaced by some interesting biographical details of a musician "whose name"—as we hold with the writer—"will soon be a household word throughout the three Kingdoms."

Of the last two Concerts, full particulars of which will be found elsewhere, it will be enough to say that they brought the series to a brilliant close, the Concert room on both occasions having been crowded with an enthusiastic audience.

PHILHARMONIC SOCIETY.

THE novelty at the third Concert, on the 1st ult., was Dvorák's Violin Concerto in A minor (Op. 53), played by Pan Franz Ondricek, for the first time in England. We are so accustomed to expect originality in the Bohemian composer's works, that criticism based upon a slavish adherence to recognised models becomes absolutely valueless; and we are content, therefore, to abandon ourselves to the enjoyment of the abstract music presented to us. In spite of the individuality with which he invests every composition from his pen, however, he rarely becomes rhapsodical; and the first movement of the Concerto under notice, therefore, startled many, even of his staunchest admirers. On a single hearing of so thoughtful a work we have assuredly no right to pass judgment upon its merits, especially as the themes for the solo violin arrest the attention, both from their intrinsic beauty and the exquisite manner in which they are accompanied by striking orchestral figures, the modifications and developments of these subjects being exceedingly ingenious and effective. It may,

however, he mentioned that the non-reappearance of the second subject (as it may assuredly be termed), in the relative major, is somewhat disappointing. Without the slightest break the Adagio commences with a lovely melody for the violin, the solo instrument afterwards floridly accompanying a subject for the string quartet, the movement closing with reminiscences of the matter already heard. In the *Finale* we have a succession of characteristic dance tunes, woven most effectively into a movement of the Rondo form, and ending with a Coda of much importance, the passages for the solo violin being admirably written for the legitimate display of the instrument. The Concerto was very finely played, beauty of tone, truth of phrasing, and facility of execution being revealed in the highest degree throughout the work, the close of the piece producing a perfect storm of applause, and the performer being recalled amidst much enthusiasm. Mdlle. Clotilde Kleberg gave an exceptionally fine rendering of Mendelssohn's Pianoforte Concerto in G minor, and the orchestra was heard to the utmost advantage in Schubert's Symphony in C, which commenced the Concert, the Pastoral Introduction and Overture to the second part of Sullivan's "Light of the World," and Beethoven's "Namensfeier" Overture. An apology was made for Madame Rose Hersee, on the score of indisposition, but she sang both the songs set down for her—Lotti's "Pur dicesti," and Meyerbeer's "Nobil Signor." The fourth Concert, on the 15th ult., commenced with Beethoven's "Eroica" Symphony, which in all its minutest details, was given with a perfection rarely heard, and received with an enthusiasm amply evidencing the thorough appreciation of the large audience assembled. The steady advance of Miss Fanny Davies in public estimation fully justified the directors in engaging her for these Concerts, and we cannot but award her the highest praise for selecting Sterndale Bennett's Concerto in C minor, considering that its composer's early career was so intimately connected with the Philharmonic Society. In every respect the work was admirably performed, and Miss Davies may fairly be congratulated upon the position she has so rapidly gained as an exponent of the highest class of compositions. At the end of each movement the applause was warm and unanimous, and the audience would not rest satisfied without a double recall of the performer at the conclusion of the work. Nothing beyond a record of the rendering of Mendelssohn's Violin Concerto by Herr Joachim is necessary, save that we scarcely remember to have ever heard him play more finely, a fact acknowledged not only by the applause which followed his retirement from the platform, but by a persistent encore, which we regret to say was complied with. The vocalist was Miss Gertrude Griswold, who gave with much effect Massenet's "Il est doux, il est bon," from "Hérodiade," and two graceful songs by Goring Thomas, artistically accompanied by Miss Mary Carmichael. The programme ended with Spohr's Overture to "Jessonda." At both the Concerts noticed Sir Arthur Sullivan conducted with that thorough command over his unequalled orchestra which has done so much to raise the fame of the Society in the estimation of all real music-lovers.

MONDAY AND SATURDAY POPULAR CONCERTS.

If all is well that ends well the twenty-eighth season of these entertainments must be regarded as a prodigious success, for it culminated in a series of triumphs, substantial as well as artistic. It is not Mr. Chappell's plan to announce the engagement of a great artist with a flourish of trumpets, but the simple words "Sonata, Beethoven, Madame Schumann," were enough to tell the public that he had been successful in inducing the most gifted female pianist of the century to once more visit the metropolis where she is always so well received. The effusive but not extravagant warmth of her reception on Saturday, March 27, must have been some compensation for the fatigue of her journey, and convinced her of the unswerving loyalty of English audiences to those who have once gained their confidence and esteem. No trace of failing powers could be detected in Madame Schumann's rendering of "Les Adieux, l'absence, et le retour." The lovely singing tone and expressive but unexaggerated method were as remarkable as ever, and at the close there was a great demonstra-

tion, the shilling occupants of the orchestra pelting the artist with flowers, while the rest of the audience applauded so long and vigorously that at last the pianist accepted the encore and played one of her late husband's pieces. It must suffice to record that Schumann's Quartet in F (Op. 41, No. 2), Haydn's in G (Op. 77), and Veracini's Largo and Allegro for violoncello completed the programme, and that Miss Carlotta Elliot was the vocalist.

On the following Monday the scene was one of even greater excitement and enthusiasm. Beethoven's Septet and Madame Schumann in the "Waldstein" Sonata! Need it be said that St. James's Hall proved far too small to accommodate all who desired to be present, many being glad to obtain standing room in the gangways of the stalls. At no time within our remembrance has the distinguished pianist given a finer rendering of Beethoven's most popular Sonata. It was an ideal rendering of a magnificent work, and fully justified the *furore* of the audience, though it was unreasonable to ask for more. However, obstinacy at length prevailed, and the player gave them Schumann's favourite Arabesque as a *bonne bouche*. The programme was rendered additionally interesting by the introduction of a Sonata in A, for piano and violin, by Herzogenberg (Op. 32). The work is dedicated to Herr Joachim, by whom, with Miss Zimmermann, it was performed. The name of the composer is quite unfamiliar here, and the musical dictionaries say very little concerning him, even Mendel's "Conversations Lexicon," only telling us that he has produced several works, and that he lived first at Gratz and then at Leipzig. He is evidently a talented musician, his Sonata being not only a pleasing but a very clever work. The themes are melodious, and they are developed with much skill, though with no suspicion of labour. The work was therefore favourably received, and it will be well to bring forward other examples from the same source. Mr. Henry Piercy sang in a very agreeable manner *Lieder* by Mendelssohn and Rubinstein. Two favourite concerted works were the principal attraction on Saturday, the 3rd ult.—namely, Beethoven's Quintet in C (Op. 29), and Rheinberger's Pianoforte Quartet in E flat (Op. 38). The former shares the popularity of the Kasomowsky Quartets, for it is one of Beethoven's finest Chamber works, and the earliest in which he shows his complete emancipation from the style of Haydn and Mozart. It is disappointing that Rheinberger has not followed up the great promise of his piano Quartet. The work is full of beauty and originality, but the composer has not produced anything else half so good. Mr. Max Pauer, who was the pianist on this occasion, introduced four numbers of Brahms's cleverly written, but not particularly interesting, "Clavierstücke" (Op. 76), which he played with much technical skill.

Another extremely attractive selection was provided on the following Monday. It commenced with a new Sonata in D, for piano and violoncello, by Signor Piatti, the fruit of his recent enforced retirement from public life. Little more than a year has elapsed since the production of his first Sonata in F, for the same instruments. The new work is scarcely so pleasing, but in one sense it is superior, in that the piano part is more important, and the composer has conceded something to modern ideas in employing an identical theme in each of the three movements. This serves as the principal subject of the opening section, as an accompaniment in the middle movement, and as an air for variations in the *Finale*. The *adagio lento* is by far the best part of the Sonata, which was perfectly played by the composer and Miss Zimmermann, and well received. Another novelty was a set of Variations by Madame Schumann on her late husband's "Albumblatt" (No. 4, Op. 99). Brahms has written some extremely interesting Variations on the same theme in his Op. 9. Those by Madame Schumann are less important though tastefully conceived. She also played Schumann's Sketch for pedal piano (Op. 58, No. 1) and the Novelette in F (Op. 21, No. 1), and for once the audience did not insist upon an encore, perhaps because she was announced to join Herr Joachim later on in the Sonata in A minor, for piano and violin (Op. 105). Though a late work, dating from 1851, this Sonata is one of Schumann's most genial efforts. The *allegretto*, which stands in place of a slow movement, is a veritable little gem. Beethoven's splendid Quartet in C (Op. 59, No. 3) formed an imposing climax to the Concert. The vocalist was Miss

Liza Lehmann, a daughter of the well-known artist of that name. She is very youthful, and her voice is at present small in volume; but it has been well trained, and its quality is agreeable. She sang some old Italian airs and songs by Liszt and Maude White with excellent taste.

The scene on Saturday the 10th was remarkable even in this phenomenal season. It was calculated that more than a thousand people were turned away from the doors, though every inch of standing room was utilised. The programme was certainly as attractive as it could well be throughout, for there are few more popular concerted works than Schubert's Quartet in D minor and Beethoven's Pianoforte Trio in B flat, to say nothing of Schumann's "Carnaval" as interpreted by his gifted widow. Rarely has the last-named popular work received a more beautiful and refined rendering, the only cause for complaint being that four numbers were omitted—namely, Eusebius, Florestan, Coquette, and Replique. It is equally impossible to imagine a finer performance of the Schubert Quartet, Herr Joachim and his companions being in their very best form. The piano part in Beethoven's Trio was rendered in a surprisingly able manner by Mr. Hollins the blind pianist, lately a student at the Royal Normal College. His playing was not only expressive but note perfect, and there was not the slightest cause for any allowance on the ground of his natural infirmity. Mr. Santley contributed some of the most familiar songs in his repertory. The unexpected presence of Dr. Liszt on the following Monday constituted a special feature of interest. It was a Beethoven programme, the works being the Quartet in F (Op. 59, No. 1), the Sonata in A flat (Op. 110), and the Kreutzer Sonata, for piano and violin (Op. 47). Any critical remarks on these would be superfluous, and it is only necessary to mention that Herr Joachim was the leader and Mr. Charles Hallé the pianist to indicate that the performance was all that could be desired. Mr. Santley was again the vocalist, his selections being Gounod's expressive "The Arrow and the Song" and Handel's "Del minacciar del vento."

The final Saturday programme was more varied than usual, both as regards works and artists. It opened with Haydn's Quartet in E flat (Op. 64, No. 2), the next work being Mozart's Sonata in G, for piano and violin, one of a set of six published in 1781. Like everything left by Mozart, the Sonata is well worthy of a hearing though not specially remarkable. Miss Fanny Davies and Herr Joachim were the executants. Madame Schumann gave two of her husband's Canons for pedal piano (Op. 56), and, as an encore, the familiar Nachstück in F. Miss Emily Shinner joined Herr Joachim in a *Tempo di Minuetto* with variations, for two violins, by Spohr, and greatly pleased by her masterly playing. The finest performance of the afternoon, however, was that of Beethoven's Trio in E flat (Op. 70, No. 2), with Madame Schumann at the piano. It was an ideal rendering of a beautiful work. Mr. Lloyd was the vocalist and Mr. Hopkins Ould proved an admirable accompanist.

The final Concert may be briefly dismissed, for, as a matter of course, the programme consisted of familiar and favourite works. Brahms's Sextet in B flat (Op. 18) may be so described, and so in greater measure may Schumann's Quintet in E flat (Op. 44). The performance of the latter masterpiece, with Madame Schumann at the pianoforte, was a treat of the highest order. The gifted artist played some of Mendelssohn's Lieder, and steadfastly declined an encore; but Herr Joachim succumbed after three of Brahms's Hungarian Dances. Miss Liza Lehmann contributed some songs entirely to the satisfaction of the audience, and so in all respects the forty-first and last Concert was a brilliant success. It is well to have the official assurance that the next season will commence early in November.

LONDON MUSICAL SOCIETY.

It would have been unfortunate, not to say unfair, if Dr. Villiers Stanford's Oratorio "The Three Holy Children" had suffered neglect during the present London season, considering that all the other important novelties at last year's Birmingham Festival have been brought to a hearing without delay. Thanks are therefore due to the London Musical Society, which has taken the lead on other occasions, for coming to the rescue with the Cambridge musician's work, which was duly given in St. James's Hall, on the 7th ult. Unfortunately the time and circumstances

were far from propitious. The excitement concerning Liszt was culminating; and, further, the Society's performances are of a quasi-private nature—perhaps for good and sufficient reasons, but manifestly to the disadvantage of a new work of importance. A second hearing of "The Three Holy Children" fully confirms the opinions expressed upon it in last October's MUSICAL TIMES. In the first part Dr. Stanford has put forth more power than in any of his earlier compositions. The "March of the Assyrian Soldiers," the soprano solo and chorus, "If I forget thee, O Jerusalem," with its impassioned climax, and the concluding chorus, "The heathen shall fear Thy name," are numbers of which any living composer might feel proud. The same may be said of the grand final chorus of the Oratorio "O all ye works of the Lord," which contains some very fine contrapuntal writing in the Handelian style, and a highly imposing climax. But a considerable portion of the second part is unquestionably tedious, more particularly the music of the three Captives and the air and chorus "Ye are my witnesses." Perhaps it is too late now to revise the work, and even as it stands it is a valuable addition to the repertory of English Oratorio. Though not on a large scale, the performance was on the whole creditable. Mr. Barnby's choir sang with commendable steadiness, if not with much power; and the only fault that could be found with the orchestra, was its smallness. The strings were very feeble, and in fact could not be heard when the wind contingent was in full play. The solo parts were ably sustained by Miss Anna Williams, Mr. Lloyd, Mr. R. Grice, Mr. T. Kempton, and Mr. W. H. Brereton. One circumstance in connection with the Concert was so remarkable as to deserve record. From first to last the analytical programme contained no mention of the composer's name. The omission led to some amusing enquiries and assertions among the audience, some declaring Mr. Mackenzie to be the author, and others Dr. Bridge and Mr. Prout.

MR. FREDERIC LAMOND'S RECITALS.

THERE is as much truth as triteness about the remark that the pianoforte recital business is being vastly overdone, as has been proved down to the hilt during the past few weeks, when the most gargantuan appetite must have found satiety. It is very unfortunate that so little heed for others besides themselves marks the efforts of those who pertinaciously crowd to the front. The London musical public is very extensive and vastly liberal; it supports entertainments even when their pretensions are greatly in advance of their merits, and is always ready to play the part of benefactor—or, at least, of encouraging advocate—to juvenile artists. But the public purse is not inexhaustible, and if professional musicians will persist in dragging themselves to the fore, whether their talents sanctify such proceedings or not, some of them must retire from the enterprise poorer in pocket, however much richer in vanity. To those who champion the cause of the young Scottish pianist, Mr. Frederic Lamond, these remarks do not appertain; they were well advised in bringing forward a young artist whose executive powers are certainly phenomenal, and in giving him a *point d'appui* whence he may strike out with redoubled vigour upon his artistic career. The first recital given by the seventeen-year-old Scotch laddie was so fairly astounding that if reason rocked upon her throne there would have been plentiful excuse for it. To find such a mere lad in the possession of such Herculean powers was sufficient to make musicians believe that the millennium was at hand. The results of the two subsequent Recitals, at the same place of entertainment (on March 30 and the 2nd ult.), tended to prove that though there were weak places in this young knight's armour, he was nevertheless armed *cap-à-pie*, and could do battle with all who were ready to encounter him on open ground. And here is the amazing part of it. Mr. Lamond is no specialist; rather, like the *Cloven* in "Twelfth Night," he is "for all waters," and is as much at home in the old school as the new—with the classicists as with the romanticists. The repose and sustained delicacy requisite to ensure an adequate interpretation of Chopin, hardly belong to the temperament of the juvenile executant; but inasmuch as he possesses every technical qualification to deal with the capricious works of the fascinating Polish

composer, the acquisition of the necessary sentiment is only a matter of time and study. At the second Recital the programme included Brahms's Sonata in F minor (Op. 5); Beethoven's Six Variations in D (Op. 76); Chopin's Ballade (Op. 23), Mazurka (Op. 59, No. 3), and Nocturne (Op. 27, No. 1); Mendelssohn's Scherzo (Op. 5); Schumann's Fantasia in C (Op. 17); Tausig's arrangement of Schubert's Marche Militaire; Liszt's rearrangement of Schubert's "Soirées de Vienne"; Etude by F. Lamond; and Liszt's "Venezia e Napoli" Tarantella. Such a selection might try to the utmost the skill and address of the most omnivorous virtuoso, but Mr. Lamond made many more hits than misses.

At the following Recital the selection was as follows:—Sonata in B flat, Op. 106 (Beethoven); Variations on a Hungarian theme, Op. 21, No. 2 (Brahms); Sonata in F sharp minor, Op. 11 (Schumann); Preludes, Barcarole, Nocturne, and Scherzo (Chopin); and fugitive pieces by Tchaikowsky, Joachim, Raff, and Liszt. It was courageous in the young pianist to encounter the famous "Op. 106," because here he trod upon ground where there is scant honour to be won, though a good deal may be lost by such an act of temerity. It must be said, however, that Mr. Lamond's playing was finished and intelligent, and if it were something lacking in depth or majesty, the defection can both be explained and condoned in the truism that we must not look for old heads upon young shoulders. The best features of this performance were undoubtedly the interpretation of Brahms's Variations and Schumann's not over-attractive Sonata.

At the request of many friends, Mr. Lamond gave a fourth Recital, but on this occasion was wisely advised to remove the arena of his efforts to St. James's Hall, where better conditions as to light, comfort, and space obtain. For this performance the patronage of the Abbé Liszt was secured; and, inasmuch as the visit of the venerable composer was largely advertised, it may be said that there was a divided interest in the Concert. The great Hungarian master did not arrive at the Hall until about four o'clock, when Mr. Lamond was well on towards the middle of his programme—and had, in fact, commenced the Liszt excerpts which formed so conspicuous a feature of his scheme. The selection included Tausig's arrangement—or derangement—of one of Bach's organ Fugues and Toccata in D minor; Beethoven's "Appassionata" Sonata; a Fantasia by Chopin; Brahms's two "Clavierstücke" (Op. 76); Liszt's "Harmonies du Soir," "Feux Follets," "Mazeppe," "Liebestraum," and "Pesther Carnival" (Rhapsody, No. 9); Raff's Fantasia and Fugue (Op. 61); Impromptu by F. Lamond; and Valse by Nicholas Rubinstein. The entry of Liszt of course disturbed the smooth sequence of events, the audience rising to their feet and cheering wildly; but fortunately Mr. Lamond did not lose his nerve, though he certainly looked anxiously round at the master at the conclusion of each piece. The result was satisfactory, as the young pianist received, after the first part, a double recall for his really fine playing, while the Abbé stood up and bowed—a pleased observer of the success of his music.

Unless we mistake greatly, we shall hear more of the young Scotch pianist before long: it is stated that he is about to prosecute his studies under Liszt, in which case both he and the world of pianoforte music in general are to be congratulated.

SEÑOR SARASATE'S CONCERTS.

THE annual series of orchestral Concerts given by Señor Sarasate have become an established institution, and would be greatly missed were the eminent Spanish violinist to discontinue them. Of this there is little likelihood, however, so long as they are as well patronised as at present. Notwithstanding all the distractions of this busy musical season, St. James's Hall was well filled on Monday afternoon, the 19th ult., when the first of the new series was given. The juxtaposition of the Violin Concertos of Beethoven and Mendelssohn was certainly a great attraction, and it is probably the first occasion on which these two great works have appeared in the same programme. No other Violin Concerto comes near to either of them in popularity, nor, we may add, in abstract merit. As Herr Joachim had played both very recently, some among the audience were no doubt able to institute instructive comparisons. The rendering of these masterpieces by the

Hungarian violinist is broader, more masculine, and more impassioned than that of his brother-artist; but, on the other hand, Señor Sarasate possesses a silvery sweetness of tone peculiar to himself, and another great charm of his playing is the invariably perfect intonation which he maintains in passages of the utmost difficulty. These qualities were fully manifested on the 19th ult., and the delight of the audience was expressed by numberless recalls. The solo performances were completed by the artist's "Zigeunerweisen," which no one can execute like himself. The able orchestra under Mr. Cusins interpreted Beethoven's Overture "Die Weihe des Hauses," Liszt's Hungarian Rhapsody in F (No. 1), and Schubert's "Rosamunde" Overture in a praiseworthy manner.

ROYAL ACADEMY OF MUSIC.

AN orchestral Concert was given by the students of this institution at St. James's Hall, on the 16th ult., before an unusually large audience. Sterndale Bennett's Cantata, "The Woman of Samaria," was appropriately chosen for the commencement of the programme, its rendering both by soloists and choir being in every respect a worthy tribute to the genius of the composer. The principal vocalists were Miss Owen, Miss Jansen, Mr. Humphreys, and Mr. Marsh. Some variations on an original theme, for orchestra, by Mr. Macpherson, afforded an excellent specimen of the talent of a student who has already made a name at these Concerts, and Miss Meta Scott and Mr. E. Fowler were highly satisfactory representatives of the soundness of the pianoforte teaching at the Academy; Miss Clark and Miss Harrison deserving also most favourable mention as vocalists. Mr. William Shakespeare was the Conductor.

ROYAL COLLEGE OF MUSIC.

WANT of space alone compelled us to withdraw our usual monthly notice of the College Concerts from our April issue, and the same cause must be accepted as an excuse for the shortness of the present summary of the work done at the last four meetings before Easter. Two of these were orchestral, at which Symphonies by Schubert (No. 6, in C), Mozart in E flat, and Beethoven (No. 2), Henselt's difficult Pianoforte Concerto in F minor and Mendelssohn's "Hebrides" Overture formed the chief attractions. The "extras" in the orchestra only amounted to a dozen, and the finish and spirit with which these works were given, under the bâton of Professors Holmes and Stanford, testify eloquently to the thoroughness of the instrumental instruction received at the Royal College. Amongst the vocalists, Mr. Price, who unites feeling and intelligence to the natural advantages of a resonant bass voice; Miss Russell, a light but sympathetic soprano, who was heard to great advantage in Madame Goldschmidt's own version of "Una voce" ("Il Barbiere"); and Miss Drew, another light soprano who has made great progress in style and production since her last appearance, are specially deserving of notice. The efforts of Misses Belcher and Albu and Mr. Ridding have also in them the elements of promise. Mr. Sutcliffe continues to sustain his reputation as the most finished violinist in the establishment, while, in different styles, Misses Crabtree and Fry have been the most ambitious and successful representatives of pianoforte playing.

WAGNER SOCIETY.

A HIGHLY interesting essay on "The inner significance of 'Der Ring des Nibelungen'" was read by Mr. W. C. Ward, at a meeting of the United Richard Wagner Society (London Branch), at Trinity College, on the 13th ult. Only incidental reference was made to the music of the great Trilogy, but the speaker dealt fully with the philosophical import of the poem, showing how it illustrated the moral and spiritual history of humanity. The characters of the drama symbolise the opposing forces with which man has to deal in his struggles towards perfection, Wotan representing formalism and the enslavement of the mind, the giants mere brutish ignorance, Alberich greed and avarice, and Loge cunning and malignity. With these Siegfried, the ideal hero, has to contend, the final victory and redemption being only secured by pure self-sacrificing

love, as represented by Brunnhilde. Mr. Ward evinced much familiarity with the myths of the Middle Ages, which Wagner has woven anew into his poem. The lecture was listened to with deep attention, and when published it should be read by all admirers of the great master.

THE STROLLING PLAYERS.

The growth of Amateur Orchestral Societies is one of the most striking features of musical work in London at the present time. Within the last few years a large number of organisations for the study of instrumental music has sprung up, and among them the body styling itself as above, and founded, we believe, on the association known as the Wandering Minstrels, is entitled to a high, if not the highest, place. The work it accomplishes has the merit of being earnest and thorough, the Conductor, Mr. Norfolk Megone, happily possessing the spirit of enthusiasm which communicates itself to all with whom it comes in contact, the necessary musicianly qualities being of course added. His force consists of more than a hundred players, including, among the strings, a considerable number of ladies. At the last Concert of the present season on Saturday evening, the 10th ult., St. James's Hall was filled from end to end by a brilliant audience, and as the salutary rule of closing the doors during the performance was strictly enforced, the music was heard to the utmost advantage. It included Beethoven's Symphony in D, No. 2, Bizet's Suite "L'Arlesienne," No. 1, and smaller pieces, all of which were rendered in a highly satisfactory manner, considering that the professional contingent numbered less than a dozen players—mostly, of course, for the wind instruments.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

The concluding Concert of this Society for the season, on the 14th ult., had features of peculiar interest and importance. The first performance of Beethoven's Choral Symphony was an event of no slight significance, as no other suburban Society, so far as we are aware, had previously ventured to take this colossal work in hand. That Mr. Prout's choir would prove equal to the demands it makes upon performers no one could doubt, but few could have anticipated so really excellent an interpretation. The most trying passages were given with perfect precision, and, on the whole, we are inclined to consider the performance as the best effort of the Society thus far. As a matter of course, the instrumental movements were well played, Mr. Prout and his orchestra understanding one another to the fullest extent. Miss Pauline Cramer, Miss Hilda Wilson, Mr. Holberry Hagyard, and Mr. F. King did ample justice to the solo parts. The work was most enthusiastically received, and it should be repeated at an early date. Previous to the Symphony, Handel's *Dettingen Te Deum* was performed, with Handel's original accompaniments. The most striking feature in these is the prominence given to the first trumpet part, a prominence which is, of course, destroyed by the addition of trombones. At the same time, in order to obtain the exact balance intended by Handel, a much larger number of oboes and bassoons would be required than is possible in a modern orchestra. Special commendation is due to Mr. W. Morrow for his playing of the trumpet part, but the effect would be less fatiguing to the ear in a larger hall. Though less excellent than that of the Choral Symphony, the general performance left but little to desire.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

IN spite of Lenten influences, the month of April has been a fairly busy one in a musical sense, and the Concerts given have been of a higher class than is customary here at the far end of the season, including oratorio, pianoforte, and chamber music. Before noticing these, however, a few words are due to an interesting *remanet* of the previous month which occurred too late for mention in your April issue. I refer to the first Pianoforte Recital of Miss Fanny Davies, which took place in the Masonic Hall on March 30, in presence of an enthusiastic and overflowing audience. Miss Davies's selection, played entirely from memory and

without a single slip or hitch, comprised Bach's Organ Fugue in A minor, a couple of harpsichord Studies by Scarlatti, Graun's Gigue in B flat minor, Beethoven's Sonata in A (Op. 101), Mendelssohn's Scherzo Capriccio in F sharp minor, Schumann's "Carnaval," a Prelude and Nocturne in B major, by Chopin, and Rubinstein's Valse in F. As most of these pieces have been recently played by Miss Davies in London at the Monday Popular, Crystal Palace, and other high-class concerts, there is no need to dwell upon the merits of her performance, but the rapturous applause which it elicited from her townspeople may be cited in evidence of the fact that in Birmingham, at all events, you may be a prophet in your own country. Owing to the success of her first Recital and the impossibility of accommodating all who flocked to it, Miss Davies was induced to give a second on the 20th ult., when her selection comprised Bach's Chromatic Fantasia, a couple of Mendelssohn's Songs without words and Capriccio in E (Op. 7), Schumann's Etudes Symphoniques, Chopin's Polonaise in C sharp minor and Impromptu in F sharp, and Sketches by Maude Valérie White. Although this Concert fell in Holy Week, it drew a large and enthusiastic audience, and Miss Davies's playing evidently confirmed and deepened the admiration excited by her first performance.

The monthly Concert of the musical section of the Midland Institute, on the afternoon of the 3rd ult., took the form of a Violin Recital by Mr. Carrodus, who was assisted by Mrs. Hale at the pianoforte, and by a tenor vocalist, Mr. James Gawthrop, of Her Majesty's Chapel Royal. The renowned English violinist was heard to great advantage in Spohr's Concerto in A minor (Op. 47), Svendsen's melodious Romance (Op. 26), and three of Molique's graceful melodies (Op. 36); but his greatest effect was produced in De Beriot's Tremolo Sonata, in which the continuous feather bowing of the performer was a marvel of skill and endurance. Musical pedantry, which flourishes nowhere more luxuriantly than in Birmingham, was excited, as usual, by this "profanation" of a beautiful classic theme, but as the adapter has only followed and developed the treatment pursued by Beethoven himself in his variations, and as the result is a piece affording admirable scope for the display of a virtuoso like Mr. Carrodus, the majority of the audience were simply charmed. Mrs. Hale played with taste, feeling, and considerable technical skill, Beethoven's Sonata Pathétique, and Mr. Gawthrop impressed the audience very favourably both by his voice and style in Handel's "Where'er you walk" (from "Semele"), "The full moon is beaming" (from Smart's "Bride of Dunkerton"), and the Lullaby ballad, "Home of my heart."

On the 11th ult., the Edgbaston Amateur Musical Union gave its annual Orchestral Concert in the Large Lecture Theatre of the Midland Institute. The band, numbering some fifty performers, was composed, as usual, of amateurs, with a few professional players of special instruments, and the solo violinist and solo vocalist—both ladies—were also amateurs. The orchestral playing, on the whole, was very effective, though wanting here and there in refinement and finish, more particularly in the execution of the passages for brass instruments. Beethoven's First Symphony in C was creditably played, with the exception of the Andante, in which the weakness and uncertainty of the violins was at times too apparent, but the most successful efforts of the band were in the Overtures to "Anacreon" (Cherubini), "Mirella" (Gounod), and "La Dame blanche" (Boieldieu), all of which were spiritedly and effectively rendered. An interesting feature of the programme was an excerpt (Chaconne and Rigaudon) from De Monsigny's forgotten opera "Aline," which was much admired. Mrs. S. Fenn, at short notice, replaced the solo violinist originally announced, and played with much taste and skill Pierre Rode's seventh Violin Concerto. Miss Preston exhibited a pleasing and well cultivated voice in Handel's "From mighty kings," Mozart's "Deh vieni," and Clay's song "She wandered down the mountain side." The conducting of Mr. A. J. Sutton left nothing to be desired.

A Pianoforte Recital, relieved by violin and vocal performances, was given by Mr. Rickard on the 8th ult., assisted by Mr. Ward (violin) and Miss Walkis (vocalist), in aid of the funds of the Jaffray Suburban Hospital, but the entertainment was more satisfactory in an artistic than

From Thy love as a Father.

May 1, 1886.

SOLO AND CHORUS FROM "THE REDEMPTION."

Composed by CH. GOUNOD.

Andantino. *Ob.* *Compos. by CH. GOUNOD.*

Piano. *p* *Corn.* *cres.* *cres.* *Pol.* *** *Pol.* *** *Pol.* ***

Andantino. *♩ = 56.* *Soprano Solo.*

From Thy love as a Fa - - ther, O

Cl. & Org. *p* *Str.* *p*

Lord, . . teach us to ga - - ther That Life will con-quer

Death : They who seek things e - ter - - nal Shall

Ob. *Cl.* *p*

rise to light su - per - - nal On wings . . of low - ly

faith. . . . From Thy love . . . as a Fa - ther, . . . from Thy *cres*
 CHORUS. SOPRANO. From Thy love . . . as a Fa - ther, . . . from Thy *cres*
 ALTO. From Thy love as a Fa - ther, from Thy *cres*
 TENOR. From Thy love as a Fa - ther, from Thy *cres*
 BASS. From Thy love as a Fa - ther, from Thy *cres*
 From Thy love as a Fa - ther, from Thy

pp Str. & Wind.

love . . . as a Fa - ther, . . . O Lord, . . . teach us to *cen do.*
 love . . . as a Fa - ther, . . . O Lord, . . . teach us to *cen do.*
 love as a Fa - - ther, O Lord, . . . teach us to *cen do.*
 love as a Fa - - ther, O Lord, . . . teach us to *cen do.*
 love as a Fa - - ther, O Lord, . . . teach us to *cen do.*

ga - - ther That Life will con - quer Death : . .

ga - - ther That Life will con - quer Death : . .

ga - - ther That Life will con - quer Death : . .

ga - - ther That Life will con - quer Death : . .

ga - - ther That Life will con - quer Death : . .

They who seek things e - ter - - nal Shall rise to . . light su -

- per - - nal On wings . . of low - ly faith. .

From Thy Love as a

From Thy Love as a

From Thy Love as a

From Thy Love as a

From Thy Love as a

pp *p Str. & Wind.*

Fa - ther, O Lord, teach us to ga - ther That Life will conquer Death: They who seek things e -

Fa - ther, O Lord, teach us to ga - ther That Life will conquer Death: They who seek things e -

Fa - ther, O Lord, teach us to ga - ther That Life will conquer Death: They who seek things e -

Fa - ther, O Lord, teach us to ga - ther That Life will conquer Death: They who seek things e -

cres. *dim.*

cres. - cen - do molto.

Shall rise, . . shall rise to light su -

ter - nal Shall rise to light su - per - nal On wings of low - ly

ter - nal Shall rise to light su - per - nal On wings of low - ly

ter - nal Shall rise to light su - per - nal On wings of low - ly

ter - nal Shall rise to light su - per - nal On wings of low - ly

cres. molto.

cres. molto.

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in a pecuniary sense. Mr. Rickard, who was in excellent form, impressed the audience greatly by his technical powers in Mendelssohn's Rondo Capriccioso (Op. 14), a Sonata (Op. 31) by Searlatti, Chopin's Scherzo (Op. 39), Valse (Op. 42), and Etudes (Nos. 20, 21, and 18); Thalberg's "Last Rose of Summer," the Marche à la Turque of Beethoven, arranged by Rubinstein; a Spinnerlied by Wagner, arranged by Liszt; and other pieces by Moszkowski, Weber, and Henselt. Mr. Ward gave a very finished and expressive rendering of the Hymne Triomphale from the third Concerto (Op. 29) of A. Bazzini, and joined Mr. Rickard with excellent effect in the Andante con variazioni and Finale from Beethoven's Kreutzer Sonata.

The Festival Choral Society brought its season to a close on the 15th ult., with a creditable, but by no means immaculate, performance of Mackenzie's "Rose of Sharon," composed for the Norwich Festival of 1884, and performed on this occasion for the first time in Birmingham. The vocal principals were Mrs. Hutchinson, who undertook the music of *The Sulamite*; Miss Hilda Wilson, upon whom devolved the parts of *A Woman*, and a member of the Royal household; Mr. Edward Lloyd as *The Beloved*; and Mr. Watkin Mills as *Solomon*. The audience was greatly impressed by the earnestness, scholarship, picturesqueness, and masterly elaboration of the composition; but it is more dramatic in form than in spirit. Mrs. Hutchinson is ideally suited to the part of the fascinating *Sulamite*, both vocally and personally, and she made much of her opportunities, especially charming the audience in the beautiful love duet with *The Beloved*, and the reposeful song "The Lord is my Shepherd." Mr. Lloyd also was very effective in the principal tenor music, and in the scene in *Solomon's* palace, in Part 3, where the lovers are reunited, his impassioned singing contributed in no small measure to the enthusiastic outburst of applause with which the duet was greeted. Miss Wilson exhibited dramatic feeling as well as vocal power in her principal solo "Lo! the King," which was heartily applauded, and Mr. Watkin Mills did justice to the music of the amorous Monarch. The chorus singing generally was steady; but there were one or two slips, and the band was hardly heard at its best. The fine string of choruses depicting the Procession of the Ark was on the whole grandly given by both sections of the executive. Mr. Stockley conducted as usual with judgment and decision.

The concluding Chamber Concert of Dr. Swinerton Heap's second series took place in the Masonic Hall on the 16th ult., and gave great satisfaction to an audience fit though few. The programme comprised Mendelssohn's string Quartet in D (Op. 44, No. 1), Brahms's Quartet for piano and strings in G minor (Op. 25), Beethoven's Pianoforte Sonata in F minor (Op. 57), a Sonata in E minor for pianoforte and violin, by Dr. Heap himself, the Sarabande from Bach's sixth Violoncello Sonata, and Vieuxtemps's Reverie in E flat for pianoforte and violin. Messrs. Carodus, Spielmann, Bernhard, and Vieuxtemps composed the string quartet, and the pianoforte was in the capable hands of Dr. Heap. Mr. Carodus led the Mendelssohn quartet with great vigour and spirit, and produced a deep impression by his masterly playing of the Vieuxtemps "Reverie." Dr. Heap gave an admirable rendering of the Sonata Appassionata (after which he was recalled), and he contributed greatly to the effect of his own duet Sonata, which is full of charm and interest, and developed with musicianly skill and judgment.

On Good Friday the Philharmonic Union gave a performance, in the Town Hall, of "The Messiah," with organ accompaniment, and Madame Wilson-Osman, Miss Iggulden, Mr. Wright, and Mr. Harrison as vocal principals. On the same evening, Mr. Gaul's "Passion" Music was performed, under the composer's direction, at St. Augustine's Church.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

OUR musical season has, during the past month, been drawing to a close; the larger speculators have finished their work, and the suburban amateur societies have given their little performances, and shown to select circles of friends the results of their winter practice. The annual

Richter Concert, with very little novelty of programme, is announced, and everything betokens the coming of the swallows and the departure of the *prime donne*.

At the Concert Hall, Mr. Hallé gave, on Monday, the 5th ult., the last of his Recitals, selecting as his chief pieces Schubert's Fantasia Sonata (Op. 78) and Mendelssohn's Presto Scherzando, and playing with his customary delicacy of touch and style. The large audience increased our wonder that, long ago, the need of some such afternoon entertainments and the suitability of the room for them were not recognised. For orchestral celebrations the hall is too small and low. Even for choral undertakings it does not compare in brilliancy of resonance with the Athenæum Concert-room. But for quiet presentation of chamber music, and for the calm enjoyment of performances of a semi-drawing-room character no better place could be found. It is to be hoped that the afternoon *répertoire* may be materially enlarged.

Signor Risegari's admirable string party should be engaged two or three times during the season. Most suitable would be such a selection as that produced on the evening of March 29, when Beethoven's third Quartet, a Quintet by Kiel, Schubert's Trio, and a Tema con Variazioni for piano and violin (admirably performed by the author, Herr Max Meyer, and Signor Risegari) were given. Later, Mr. Hecht superintended the performance of a less pretentious programme, in which Mr. Gompertz (of Cambridge), made a favourable impression, and Miss Houfer—besides joining the conductor in a couple of piano duets—played with skill Schumann's "Faschingschwänke." Mr. Hecht had also the assistance of Madame Clara Samuël, always the most welcome of ballad singers.

Among the miscellaneous Concerts I must mention Mr. G. W. Lane's crowded benefit at the Free Trade Hall, when the Philharmonic Choral Society sang, with considerable vigour, Mendelssohn's "Why rage fiercely the heathen," and several smaller works; and Mr. Seymour Jackson's equally successful summoning of his friends on Saturday, the 10th ult., when Madame Samuël and several local singers aided our popular tenor, and Mr. De Jong and Mr. Edgar Haddock helped to vary the programme by flute and violin solos.

A review of the general result of the winter campaign leads to the hope that, financially, the season has been fairly prosperous, but does not afford much ground for congratulation on account of any special display of spirit or energy of production. Of new music we have had very little, and of new English music as nearly as possible none.

It is not pleasant, or creditable, that fresh works should be so long in finding their way into our Manchester programmes. Among the greater orchestral achievements of the last few years that have not yet reached here, may be mentioned Sullivan's Overture "In Memoriam," Mackenzie's two Scotch Rhapsodies (in which the national character is so admirably pictured), the "Belle Dame sans Merci," and the Violin Concerto of the same author, and several works by Stanford. Many other ambitious essays we are curious to hear, but not having attained to such general popularity, it is to be supposed that they may not yet have forced themselves upon the attention of our concert-givers.

For an adequate rendering of Prout's attractive Symphony in F—so well received everywhere else—we yet wait; the more impatiently, because we have been regaled with lots of far inferior things by foreign writers. Of one of the finest tone-poems yet produced by an English artist—the Symphony in B flat by F. H. Cowen—we have had only such an interpretation as is possible in the Concert Hall by the comparatively small band there engaged, and under the unfavourable acoustic conditions to which I have already alluded. That Mr. Hallé should have given three of the choral works written for the last Birmingham Festival (including even the English Oratorio), and should have passed by Cowen's most graceful and finished Cantata, "Sleeping Beauty," inevitably causes grave regret. And we still await—and appear likely to have, for a long time, to await—an opportunity of hearing "The Rose of Sharon."

All the compositions I have mentioned have been received with applause in the different musical centres of the country, and there is something unhealthy, therefore, in

the situation of affairs wherever such works fail to obtain representation.

In another way, the past season has been extremely hopeful and encouraging. It has given enhanced evidence of the growing practical skill and the increasing industry and perseverance of our young players and vocalists, and of the localization among us of talent sufficient for our ordinary requirements, and for the satisfaction of the ever-widening district that, in all important musical doings, draw upon Manchester for its chief aid. Everything that tends to develop in our large towns a self-reliant ability in art matters, must be eminently satisfactory. Not infrequently have we been taunted with our provincial helplessness by those who, with masterly inactivity, have contrived to do nothing tending to wipe off the reproach. But if ever the charge was altogether deserved—which I take leave to doubt—its injustice grows with each succeeding year more apparent. Happily it is not in this locality alone that musical culture is becoming more and more vigorous, earnest, and fruitful. Through the midland and northern portions of the Kingdom, as far at least as the Clyde and the Forth, music meets with an ever growing welcome, and excites a love rapidly becoming more intense and passionate. In this neighbourhood each season shows a considerable advance. During the past winter we have marked with delight the progress of our executive musicians. Among instrumentalists, Miss Annie Goodwin is winning her way, and several young pianists and violinists are coming hopefully forward. Mr. Seymour Jackson is displaying a praiseworthy ambition to take a fair rank among the few tenors of the day. A young soprano, Miss Wallington, attracts much attention, and exhibits a determination to press to the very front. Miss Conway and Miss Dews, Messrs. Kendal Thompson, F. Gordon, James Whittaker, and others, prove the earnestness of their intentions.

Although we vainly look for a greater geniality in the higher influences, a warmer stimulation from above, we have ample evidence that a quietly, but steadily growing power is animating the lower ranks of our artistic community.

What an opportunity for self-help amid the difficulties of its premature old age, as well as of usefulness to those who have a right to look for its encouragement, is afforded just now to the society which claims to be our oldest musical association! Why should the directors of the Concert Hall resort only to amateur aid in their attempt to cater liberally but at small expense, to multiply entertainments while reducing expenditure? Let them put new life into their undertaking, by drawing around them all the young vigour of the neighbourhood, and atone for past misdeeds chances by a better appreciation of the facilities of the present.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

OUR season is now fast ebbing away, and the musical record must necessarily diminish in importance and interest. Here at Liverpool, however, the forthcoming "Shipperies Exhibition" is not only keeping general public feeling on the *qui vive*, but is likely to prolong the list of concerts, &c., throughout the year, until the thread is resumed in the late autumn, under normal conditions. It is, we believe, more than probable that when Her Majesty the Queen visits the city on the 11th inst., she will be present at a grand performance at the Exhibition buildings, the rendering of the choral work of which will devolve upon the Philharmonic Choral Society. The importance of their selection for such an occasion is significant.

It cannot be said that Liverpool has, during the past season, lent any material assistance to the introduction of great novelties; but a *quasi* exception to this may, perhaps, be made in the case of the last Concert of the Philharmonic Society, when Handel's "Belshazzar" was performed. It is a remarkable fact that the undoubted beauties of this work should only so recently have been discovered and appreciated, and it seems strange to have to record the first performance of a Handelian Oratorio of such magnitude a century and a half after its creation. Perhaps the undue length of "Belshazzar," and the occasional monotony of

the solos have militated against its more frequent appearance. The choruses, however, are not only distinguished by the massive power and dignity which is the essential characteristic of all Handel's writing, but in one or two instances make a special departure in the way of vivid dramatic effectiveness, more in keeping with the developed style of the nineteenth century, and this is heightened by the additional orchestral accompaniments from the hand of Mr. Hecht. The character of the execution of a new work—or, as in this instance, the first revelation of a time-honoured work—is always of vital consequence, and the performance under review was marked by a high state of intelligence, and bold, powerful treatment. This remark particularly applies to the chorus, which is always such an important factor in Handelian music, and the members added to their reputation by careful, well-balanced singing, always on the alert to take up their leads with promptitude, and ever conscious of the significance of their position in the evening's performance. The chorus "Ye tutelary gods," the swinging boisterous character of which was quite infectious, received a special share of *verve* and vigour of attack, and was redemanded. The principals comprised Mrs. Henschel, Madame Patey, Mr. Edward Lloyd, Mr. Henschel, and Mr. Bantock Pierpoint. Of these, Madame Patey and Mr. Lloyd particularly enhanced the success of the Concert by their finished artistic rendering of the dramatic recitatives allotted to them. The band, under Mr. Hallé's direction, ably supported the vocalists, and Mr. Best's assistance at the organ was invaluable.

Mr. Ross completed his short series of Concerts by a performance in the small Concert-room of St. George's Hall, on Saturday, the 5th ult., which served to introduce to Liverpool, in the capacity of solo violinist, M. Tivadar Nachéz. His chief selection was Wieniawski's Second Concerto, which is sufficiently difficult to put the executant to a high test. M. Nachéz, although perhaps somewhat deficient in repose and dignity, showed himself a master of *technique*, and roused the enthusiasm of the audience in his subsequent "Hungarian Dances." The orchestral work included the Overtures to "Oberon," "Nozze di Figaro," and Nicolai's popular "Merry Wives of Windsor." Mr. Ben Davies again proved himself a most capable and finished vocalist, earning an encore for a new song of Blumenthal's "Sleepest thou still, mine own?"

Miss Dora Schirmacher's annual Recital, an event without which the season's record would be incomplete, took place in the same hall on the following Saturday afternoon. Her programme was comprehensive and almost chronological, comprising Bach's Toccata and Fugue, Beethoven's Sonata quasi Fantasia in E flat, Brahms's Scherzo in E flat minor, and Schumann's "Carnaval." Of these the "Carnaval" certainly bears the palm for variety, and for the exacting demands which it makes upon the performer. It may, in fact, be taken as a standard which, if successfully attained, proves the sterling merit of the artist, and Miss Schirmacher certainly deserves such an encomium. Her playing throughout was distinguished by real sensitive force and sympathy, and the wonderful power of her left hand, aided by the tone of the instrument, a Blüthner, was the subject of general comment. We must not omit to mention that the fourth section of her programme was composed of some interesting little compositions of Miss Schirmacher's own writing, which were a nearer approach to genius than to mediocrity.

Another of the performances set on foot by the Cathedral Organist, Mr. F. H. Burstall, took place in St. Peter's Pro-Cathedral on the 15th ult., when Dr. Bridge's "Mount Moriah" and "Rock of Ages" were given. The occasion derived special interest from the fact that the composer himself presided at the organ, although, as previously remarked, the character of the instrument is not all that could be desired. The chorus numbered eighty voices, and the solos were on the whole efficiently rendered by the principals of the Cathedral choir.

One of the greatest events of the season, reserved to the last, is the visit of Herr Richter, with his splendid orchestra, but we must postpone any notice of the same until our next issue. The programme includes Beethoven's Choral Symphony, which will have the assistance of the Philharmonic Choral Society in its execution.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE Grand Choral Night given in the Colston Hall, Bristol, on March 29, by the Monday Popular Concerts Society, was a most gratifying success. The citizens seemed to have been roused for once from their usual attitude of apathy towards fine music, and appeared in full force, filling the room as it ought to be filled at every one of the series of Concerts. The performance of Beethoven's Choral Symphony and Mendelssohn's "Hymn of Praise" were certainly extraordinary attractions, but the event justified the enterprise on the part of the Conductor and the Society most fully. Mr. George Riseley's band and choir, numbering together 300 performers, were the forces relied upon for the greater part of the works, the solos being entrusted to Miss Agnes Larkcom, Madame Rosa Bailey, Miss Gane, Mr. Bernard Lane, and Mr. Montague Worlock. The choir had been rehearsing weekly for two months previously, under the alternate direction of Mr. Riseley and Mr. John Barrett, and every number had evidently received most careful study. There were two full rehearsals with the band, so that no effort was spared to ensure a worthy rendering of the noble works selected. The choir was very fairly balanced, the usual weakness in the alto part not being apparent, but seeming rather to have been transferred to the tenor, in which there was an occasional lack of sufficient body of tone, although the quality was very good. The sopranos were very numerous, and sang splendidly, coming triumphantly through the most trying passages of the Choral Symphony, notably the upper A, sustained through thirteen bars. As for the basses, upon whom so much depends in the Symphony, they showed themselves fully equal to their difficult task, and attacked their upper F's with great vigour, keeping moreover, well in tune. The usual roughness of the bass part was wonderfully toned down, and their pianissimo passages were quite exceptional. The "Hymn of Praise" was rendered magnificently throughout, there being no sort of hitch, the choir seeming to sing it absolutely by heart. The performance certainly ought to teach our city that nothing is beyond the reach of such a choir and band, directed as they are, by such a conductor as Mr. Riseley, and after the experience of March 29, we may safely anticipate with pleasure the performance of Dvořák's "Spectre's Bride," Mendelssohn's "Loreley," and a selection from Liszt's "Saint Elizabeth" to be given at the last Concert for the present season. The playing of the band in the Choral Symphony was even in excess of that of last year in excellence, and approached perfection. The band was led by Mr. Carrington, as usual, and the drums were entrusted to Mr. Smith, of the Crystal Palace orchestra. The solos were carefully sung, and Miss Larkcom especially deserves praise for her creditable rendering of a most trying part. Mr. Riseley was most warmly received, and once more exhibited his perfect mastery of the art of conducting.

Great interest was excited by the announcement of a pianoforte Recital by M. de Pachmann, on the 8th ult., and the larger of the Victoria Rooms was filled by a most enthusiastic audience. The great Russian pianist selected his programme from the works of Beethoven, Raff, Henselt, Schumann, Barnett, Liszt, and Chopin. His exquisite touch was evidently fully recognised and appreciated, and his execution was, as usual, a marvel. Though such a pianist must play everything well, yet there is no doubt that M. de Pachmann excels chiefly in music of the romantic school, more especially Chopin's; therefore we were grateful to him for keeping the best till the last, and playing us out with the music of his own favourite and most studied composer. M. de Pachmann gave a Recital on the following day at the Assembly Rooms, Bath.

The Bristol Musical Association gave a miscellaneous Concert on the 10th ult., when Colston Hall was crowded as usual. The chief work given was Weber's "Jubilee" Cantata, which was very fairly rendered. The band was led by Mr. Gardner, and Mr. Gordon conducted. The choir was the same as usual, and Mr. Riseley presided at the organ. The solo vocalists were Miss E. Falkner, Miss E. Lloyd, Mr. E. T. Morgan, and Mr. Lawford Huxtable, and the instrumentalists Miss Maud Bennett (piano), Mr. Gardner (violin), and Mr. J. Bossi (cornet).

Mr. George Riseley gave Organ Recitals at Colston Hall on the 1st and the 17th ult., and a Recital of sacred music was announced for Good Friday.

Mr. Augustus Aylward gave an Organ Recital in the Congregational Church, Salisbury, in connection with the Literary Association, on March 24, which was very well attended, and seemed much appreciated. The programme included Handel's "Occasional" Overture, Batiste's *Offertoire* in D minor, and Beethoven's "Hallelujah" Chorus, among other works. Mrs. Wells was the vocalist.

The second of the Free Concerts for the working classes, given by Mr. Alfred Foley, took place in Salisbury, on the 3rd ult., before a packed audience, numbers having to be turned away from the doors through want of space. There were several vocalists and an orchestra of thirty-five performers, under the direction of Mr. Foley, and many works of popular interest were presented, and were evidently much enjoyed. It is hoped that these excellent entertainments may soon be placed on a secure and permanent footing.

The second Concert of the Bath Choral Union took place at the Assembly Rooms, Bath, on the 6th ult., when an interesting programme was performed. Mendelssohn's "Christus," in which the choruses and chorals were given with great precision and spirit by the choir, and the same composer's Motett "Hear my prayer" formed the two chief items, and Gounod's "Ave verum" also received a satisfactory rendering. Miss Charlotte Davies, a pupil of Madame Schumann's, charmed her audience by her delicate and expressive rendering of Beethoven's "Moonlight" Sonata; and Herr von Praag exhibited his well-known artistic skill in Handel's Sonata in A, for violin and piano. The vocalists were Miss Margaret Cockburn and Miss Adelaide Clarke, who both acquitted themselves very creditably. The Concert closed with Mendelssohn's 13th Psalm.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

IN Yorkshire, the musical season is rapidly drawing to a close. Some of the numerous events of last month yet remain to be noticed.

In pursuance of his scheme, Mr. Edgar Haddock continued his musical evenings at the Philosophical Hall, Leeds, until the conclusion of the series on March 26. At the Concert on March 19, Mr. Haddock was assisted by Miss Amina Goodwin, who met with a favourable reception, and, with Mr. Haddock, gave a sympathetic rendering of the Kreutzer Sonata. Miss Goodwin's solos were selected from Chopin and Moszkowski, her performances evidencing the possession of much refinement and delicacy, and of highly cultivated technical powers. Mr. Haddock rendered items by Spohr, Prume, and Ernst. At the tenth Recital, on March 26, the pianist was Fräulein Marie Krause, a young artist who bids fair to take foremost rank in her profession. The date was the anniversary of the death of Beethoven, and received some significance from the fact that the first part of the Concert was entirely devoted to his music. The last of his Sonatas, for piano and violin, in G major, occupied the first place on the programme, and was approached by the executants with a becoming sense of its importance. Beethoven's Pastoral Sonata (Op. 28) was the subject of a highly finished and well-studied effort on the part of the pianist, and her solos comprised also an item by Pergolesi, one of Schubert's "Moments Musicaux," and Chopin's Waltz in A flat. Mr. Haddock gave as a solo performance a Concertstück by De Beriot. One of Mozart's Sonatas, for piano and violin, also had a place on the programme. This Concert was the last of twenty given by Mr. Haddock during the season, and, as may be imagined, a vast deal of musical ground has been covered by the course. Mr. Haddock himself has played no less than forty-six violin solos, in every instance from memory. Beethoven's ten Sonatas, for piano and violin, have been given in chronological order, and a variety of music, entirely new to Yorkshire audiences, has been produced, with, it may be assumed, valuable educational results.

The second of Herr Christensen's Subscription Concerts was given in the Philosophical Hall, on March 23. Herr

Christensen was assisted by Herr Giessing, a violoncellist of considerable ability, and Miss Fanny Sellers (vocalist). Herr Christensen's facility was well tested in compositions by Grieg and Gade, and he secured the hearty approval of the audience. His playing has latterly gained much in finish and intellectual quality. Herr Giessing played one of Piatti's beautiful compositions for the cello, and won much applause. Miss Sellers proved an acceptable vocalist. At the third Concert, which was given on the 13th ult., Herr Christensen was again assisted by Herr Giessing, and by Miss Emily Shinner, violinist, and Mr. Charles Blagbro', vocalist. Miss Shinner created something like a *furor* by her rendering of Spohr's Dramatic Concerto, the piano accompaniment to which was played by Herr Christensen. Herr Giessing gave a Fantasia by Servais, and the pianist selected Liszt's "Consolation," and a Valse by Leschetizky. The executants combined in the rendering of three Impromptus by Herr Christensen, to whose ability the audience gave emphatic recognition at the close of the performance. Herr Christensen deserves to be congratulated on the success of his venture, and the hope may be expressed in all sincerity, that he will see fit to resume his Concerts in due time.

The Leeds Philharmonic Society gave one of the most successful Concerts which the season has brought forth in Yorkshire, on March 24, in the Leeds Coliseum. As was the case twelve months ago, the Society presented one of Dvorák's works as the principal item of its programme. A year ago the "Stabat Mater" was performed, and on this occasion the Birmingham Festival production of 1885, "The Spectre's Bride," was given. The interest which the Bohemian composer has excited in the musical world was demonstrated by the crowded state of the Coliseum. The performance was complete, and satisfactory in every aspect. The only drawback was the absence of Mr. Edward Lloyd, who was prevented by indisposition from taking the part assigned to him, but his place was ably filled by Mr. Harper Kearton, who sang the tenor music with excellent effect. The soprano part was undertaken by Miss Thudichum, who acquitted herself successfully of a difficult task. The part of the *Narrator* found an able exponent in Mr. Barrington Foote, whose well-balanced voice and style told with much effect. The work had undergone careful preparation under the direction of Mr. Alfred Broughton, the Conductor, and the result was unexceptionable. The chorus was well balanced and the tone full and sonorous, the short broken phrases which form so considerable a feature of the score being taken up with precision, and delivered with expression and facility. The efficiency of the chorus was supplemented by an admirable orchestral accompaniment. The band, led by Herr Schiever, proved itself thoroughly efficient. The second half of the Concert was devoted to Mendelssohn's "Hymn of Praise," which was given with freedom and finish throughout. The principals were Miss Thudichum—who was joined by Miss Annie Woods in the duet "I waited for the Lord"—and Mr. Kearton, all of whom sang with much acceptance. Both works performed on this occasion were also given, under Mr. Broughton's direction, at Dewsbury, on March 23. The chorus consisted partly of the Dewsbury Choral Society and partly of the Leeds Philharmonic Society. The principals were Miss Thudichum, Mr. Seymour Jackson, and Mr. Riley. Mr. J. W. Bowling led the orchestra, which included many members of Mr. Charles Hallé's band. In the duet "I waited for the Lord," Miss Thudichum was joined by Mrs. J. W. Hirst.

At a Concert given in St. George's Hall, Bradford, on March 26, the Bradford Festival Choral Society gave Dr. J. C. Bridge's Oratorio "Daniel," in the production of which at the Chester Musical Festival last July, a contingent of the Society took part. The work was well received by an audience which entirely filled the hall. Its massive choruses, fine descriptive episodes, and cleverly contrived and flowing instrumentation bear the impress of much constructive power and contrapuntal ability. The unaccompanied choral especially merited the distinction which was conferred upon it by the demand for a repetition. For the solo numbers terms of praise so general could scarcely be applied. With the performance Dr. Bridge, who conducted the work, would probably have every cause for satisfaction. The choruses were rendered most

impressively, the *Finale* to the first part, and the magnificent chorus "For all the gods" being given with vigour, precision, and fullness of tone. The band scarcely rose to the level of the occasion, and certainly did not make the most of its opportunities. The solos were rendered by members of the Society, namely, Miss Cockcroft, Mrs. Ashcroft-Clarke, Mr. Mellor, and Mr. Grice, who acquitted themselves skilfully. At the close of the performance Dr. Bridge received a well-deserved tribute from the audience. In the second part of the programme the band gave a very fine rendering of Auber's Overture "Marco Spada." Mendelssohn's Concerto in G minor, the pianoforte part of which was rendered by Mr. Fred Dawson, of Leeds, proved one of the most enjoyable features of the evening.

The Keighley Musical Union gave a highly satisfactory performance of the "Creation" at its second Concert in the Mechanics' Institute on March 23rd. The chorus numbered about 200 voices, and the accompaniments were rendered by a band of forty performers. The principals were Miss V. Beaumont, Mr. C. Blagbro', and Mr. George Owen. Mr. W. H. Summerscales conducted with marked ability.

The Bradford Musical Union gave its annual invitation Concert in the Technical College on March 25th. Admirable performances were given by the members of the Union under the direction of Mr. B. Watson, and songs were rendered by Miss Clara Marshall, Mrs. Ashcroft-Clarke, Mr. Mellor, Mr. Waddington, Mr. T. H. Scott, and Mr. Calverley. Mr. E. Misdale played Beethoven's Sonata in C minor, No. 8.

Mr. George Owen, a bass singer of exceptional promise, gave a Concert in the Bradford Technical College on the 13th ult., the proceeds of which, together with public subscriptions, were intended to assist him during a residence in London for the purpose of obtaining musical training. The Concert was well attended. Mr. Owen was assisted by Miss Cockcroft, Mrs. Ashcroft-Clarke, Mr. J. Mellor, Mr. T. Knowles, the members of the Bradford Musical Union, the Arion Quartet, and Mr. Misdale. The accompanist was Mr. H. Coates.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

ON the 2nd ult. an Evening Concert was given, in the Queen Street Hall, by Herr Otto Schweizer, assisted by Miss Amy Sheridan as vocalist, and Mr. Franklin Peterson as accompanist. On this, Miss Amy Sheridan's second appearance in Edinburgh, she showed her brilliant powers to even better advantage than when introduced by Mr. August Manns at one of the Choral Union Concerts this winter. The songs by Schubert, Jensen, Eckert (Swiss Echo song), and the charmingly rendered Scotch songs (one of which was in response to an encore) created quite a *furor*. The instrumental contributions by the Concert-giver were Beethoven's Sonata in F major (Op. 54), Rheinberger's Fugue and "La Chasse" (from Op. 5), compositions of his own—Barcarole (Op. 22), Berceuse, and Valse—in answer to a recall, an Etude of Chopin (Op. 10, No. 3), with Mr. Franklin Peterson, Schumann's "Ball Scenes" as duets; and, at the close of the Concert, Tausig's arrangement of Wagner's Vorspiel to "Die Meistersinger."

On the following afternoon, M. Vladimir de Pachmann gave his second Recital in the Music Hall. The programme was a very interesting one, comprising, as it did, Weber's Sonata in E minor (Op. 70), superbly played; Raff's Prelude and Fugue, and "La Fileuse," which had to be repeated in answer to an enthusiastic encore; compositions by Schumann, Chopin, Henselt, Barnett, and Liszt's "Rhapsodie Hongroise" (No. 13).

An interesting organ performance, the first of two historical Recitals to illustrate the development of the art of organ-writing from the earliest times to the present day, was given in Palmerston Place Church by Mr. Franklin Peterson, on the evening of the 6th ult. Compositions of Girolamo Frescobaldi (1580-1644), "Ricercare" (an unpublished fragment), Bach's "Passacaglia," and a Chromatic Fantasia by L. Thiele were the principal and most interesting numbers. The playing of the "Passacaglia" especially deserves favourable comment. Miss Clark, as vocalist,

sang Stradella's "Se i miei sospiri" and Bach's "My heart ever faithful."

The second of the two annual Concerts by Mr. Kirkhope's Choir, in aid of a local charity, was given in the Masonic Hall, on the 16th ult. Hiller's Cantata "The Song of Victory" was the chief item in the programme, which also included selections from A. C. Mackenzie's "Rose of Sharon" and numerous part-songs. Mrs. Ellis sustained the solo soprano parts, and, as usual, the accompanists, a small string band, led by Mr. Daly, gave able assistance. Mr. Della Torre, a young pianist of good promise, contributed solos by Raff and Liszt. Mr. Kirkhope conducted.

MUSIC IN GLASGOW AND WEST OF SCOTLAND. (FROM OUR OWN CORRESPONDENT.)

A STATEMENT of the income and expenditure for the past season of the Choral Union Concerts, was laid before the guarantors on the 2nd ult. The income amounted to £10,042, and the expenditure to £9,851, leaving on hand, with the former balance, a total surplus of £1,860. This balance, with the consent of the guarantors, has been retained on hand. The financial result of the past season is justly considered very satisfactory, taking into account the depressed state of trade. There was, further, no reason to complain that the artistic standard of the Concerts had not been maintained, for if economy has been exercised, as very probably it has had to be to help the result, it was not at the expense of the character of the music, or the efficiency of its production. The annual election of office bearers of the Choral Union took place a few evenings afterwards, when Mr. Andrew Myles, who has held the Presidentship for the past seven years, was again elected to that responsible post. The practices will continue till the month of June, when there will be the usual recess. The choruses in Rossini's "Stabat Mater" and Schubert's "Song of Miriam" have been put into rehearsal.

The Pollokshields Musical Association gave its second Concert for the season, on March 30, in the Dixon Hall. Gade's "Erl-King's Daughter" occupied the first part, and was fairly well rendered, with piano accompaniment. In the second part several part-songs were sung with marked finish and taste. Mr. W. T. Hoeck conducted. On the same evening the Musical Association connected with Trinity Congregational Church produced Dr. P. Armes's Church Oratorio, "St. John the Evangelist." Mr. James Greig conducting and Mr. T. Berry accompanying on the organ. The performance altogether was in keeping with the long and excellent reputation of the Society.

The choir of St. Vincent Street United Presbyterian Church gave a performance of Spohr's Oratorio "The Last Judgment," in the Church, on the 2nd ult. There was a full band and a large chorus, and the Oratorio was produced in an altogether satisfactory manner. The soloists were Miss Vinnie Beaumont, Miss Roxburgh, Messrs. Seligmann and Gillespie. The Society has been in existence for seventeen years, under the energetic *bâton* of Mr. Hugh McNabb, who conducted on the present occasion, and many works of considerable importance have been brought forward during that time.

M. Vladimir de Pachmann gave a Pianoforte Recital on the 5th ult., in St. Andrew's Hall, his second here this season; and Mr. J. A. Robertson, a local pianist of ability, gave a Concert of chamber music on the same evening, and in the same suite of buildings, both Concerts being fairly well attended.

On the 6th ult., the Partick Musical Association performed Barnett's "Ancient Mariner," in the Burgh Hall, which was filled by a large and appreciative audience. The solo vocalists were Miss Vinnie Beaumont, Miss Roxburgh, Mr. Seligmann, and Mr. Sweeney. Mr. Bannerman presided at the pianoforte and Mr. Hopper at the organ. The work was admirably rendered. Mr. McNabb was the Conductor.

A Concert was given by the Glasgow Amateur Orchestral Society, of which Mr. W. T. Hoeck is Conductor, on the 12th ult., in the Waterloo Rooms, in aid of the funds of the Western Infirmary. The amateurs played very well indeed, but there was unfortunately but a small attendance.

A Concert of sacred music was given by the Choir of St. Paul's Parish Church on the 13th ult., Mr. Robert Adams conducting, and Miss Adams accompanying on the organ.

Mr. William Moodie's Choir came forward in the Waterloo Rooms, on the following evening, with an attractive programme of harmonised part-songs, chiefly Scotch, the arrangements being all by local musicians, including Mr. Moodie, who submitted some new harmonisations and compositions of his own of his usual high merit.

A fairly effective performance of F. H. Cowen's Cantata "The Rose Maiden" was given by the Crosshill Musical Association, on the 13th ult., in the Dixon Hall of that Burgh. The choral singing was very fair but slightly lacking in expression. Mr. Alexander Patterson conducted.

The Hillhead Musical Association gave a Concert in the Queen's Rooms on the 15th ult. Hofmann's Cantata "Melusina" occupied nearly all the evening, and was rendered with great care and neatness under the *bâton* of Mr. W. T. Hoeck. The Society, which has had fluctuating fortunes, has issued a list of pieces produced since its formation fourteen years ago, the importance of these showing that it has filled a useful place in our musical world.

The annual Concert of the Glasgow Southern Boys' Choir, took place on the 22nd ult. The programme comprised Behrend's Cantata "The Ghost," the humours of which were heartily enjoyed, while the singing generally throughout the evening was fairly successful, remembering the defective acoustics of the hall. Mr. Hugh McNabb conducted.

Two performances of Dr. Stainer's "Daughter of Jairus," with other shorter sacred selections, were given on the 22nd and 23rd ult., by the united choirs of St. Matthew's and Pollokshields' Free Churches. The axiom that union is strength, holds especially good of a combination of two or more of our church choirs for Concert purposes.

On the 23rd ult., a Concert of chamber music was given in St. Andrew's Berkeley Hall, by Mr. W. H. Cole and party. Mr. Cole has done much to foster a taste for chamber music in Glasgow.

The Musical Association of Uddingston, near Glasgow, gave a Concert on the 9th ult., in which the principal item was "Spring" from Haydn's "Seasons." Mr. George Taggart conducted. The performance, though meritorious, was altogether hardly up to the high standard hitherto maintained by the Society.

A performance of F. Parker's "Silvia" was given on the 6th ult. by the Musical Association of the East U. P. Church, Johnstone, Renfrewshire, Mr. J. S. Allan conducting.

The Paisley Choral Union gave a Concert on the 9th ult., Cowen's Cantata "Sleeping Beauty" being the principal number in the programme. Ample justice was done to this melodious work by band, chorus, and principals, the latter being Mdlle. de Lido, Mr. H. Jones, and Countess Sadowska. Mr. James Barr conducted and Mr. W. H. Cole led the orchestra. There was a very large attendance on the occasion.

Dr. Stainer's "Daughter of Jairus" was performed in Finnart United Presbyterian Church, Greenock, on the 12th ult., Mr. Methven conducting. The choir, which sang very well, was considerably augmented for the occasion.

Schubert's "Song of Miriam," together with a selection of shorter pieces of sacred music, was presented on the 13th ult., by the Mid-Kirk Choir, Greenock. Mr. G. Moffat was the Conductor. The Concert generally was a highly successful one.

A Concert was given by the Rutherglen Choral Society, in the Town Hall, on the 23rd ult., when E. C. Such's Cantata, "Narcissus and Echo," was performed, together with a selection of part-songs, &c. The Society, which is under the honorary conductorship of Mr. William Macintyre, made a most excellent appearance.

OBITUARY.

MARIE HEILBRON, the celebrated operatic singer, died on March 31, at Nice, after a painful and protracted illness. Born in 1849 at Lyons, where her parents, who were of Dutch origin, resided, her career has thus been prematurely closed at the age of thirty-seven. While yet in her teens, Mdlle. Heilbron made her *début* at the Paris

Opéra Comique, at which theatre she, in association with M. Capoul and Mlle. Gérard, took a leading part in the first performance of M. Massenet's early opera "La Grand Tante." She subsequently became a great favourite at several other Parisian theatres, among her most successful impersonations having been that of *Zerlina* in "Don Giovanni" and of the *title-rôle* in "La Traviata," while an engagement entered into with the directors of the Grand Opéra proved to be of but short duration. By repeated extensive professional tours throughout Europe and the United States—in the course of which she also initiated herself into the favour of English audiences—Marie Heilbron acquired a cosmopolitan fame, due as much to her handsome stage presence and refined acting, as to her powers of vocalisation. The deceased lady was married in 1881 to the Vicomte de Lapanouse, and leaves, it is said, a considerable fortune to her only child.

We regret to have to announce the death of the excellent pianist and talented composer known to the musical world by the name of Théodore Ritter, but whose real name was Bennet. The deceased artist was born in 1841, at Nantes, and had thus only attained his forty-fifth year. He was one of the most gifted pupils of Liszt, under whose auspices, and partly in whose company, he, as a young man, undertook several most successful concert tours throughout Europe, whereby his fame as a brilliant and sympathetic pianoforte player became firmly established. Ritter subsequently turned his mind chiefly to composition, and amongst his numerous works those written for his special instrument are, perhaps, the most remarkable. His two operas, "*Marianne*," produced in 1861 at the Paris Opéra Comique, and "*La Dea Risorta*," brought out at the Theatre Alfieri, of Florence, in 1865, apparently met with little favour, being soon withdrawn from the *répertoire* of these establishments. His death—which occurred suddenly on the 5th ult.—leaves a conspicuous void amongst the music-lovers of the French capital, with whom he was a general favourite.

Josiah Pittman, whose death occurred suddenly on the 23rd ult., was for many years associated with Italian Opera in this country, both at Her Majesty's Theatre and Covent Garden. He held the post of Organist and Choir-master at Lincoln's Inn Chapel from 1852 to 1864, but latterly his operatic engagements, especially at Covent Garden, had chiefly occupied him. He studied the organ under Goodman and S. S. Wesley, and later the piano under Moscheles; and in 1836-7 he went through a course of theory at Frankfurt with Schnyder von Wartensee. For several years he delivered the annual course of lectures on music at the London Institution. Mr. Pittman was born September 3, 1816.

At the final rehearsal of the first season of the Novello Choir, on the evening of Monday, the 5th ult., the members took the opportunity to present their Conductor, Mr. Mackenzie, with an address, accompanied by an ideal representation in painted glass of his "*Rose of Sharon*." The occasion was rendered doubly interesting by the presence of Dr. Franz Liszt, who came in order to hear some of the choruses from his "*St. Elizabeth*," and afterwards played to the great delight of the members of the choir.

THE improved "Hand Guide" for the pianoforte, manufactured and patented by Messrs. Marsden and Wright, of Leeds, a specimen of which has been forwarded to us, consists of a horizontal bar of polished hardwood, the upper surface of which is oval in form, so as to fill the hollow of the player's wrist. The purpose of this invention is to enable students to acquire a correct position of the hand, especially in the performance of technical exercises, to promote independence of fingers, and to prevent undue fatigue in practising for a length of time. The appliance can be readily put on and taken off the instrument, and can be raised or lowered with the utmost ease. Considering that Logier's "*Chiroplast*" has so fallen into disuse, it seems tacitly admitted that mechanical methods of acquiring a good position at the key-board are of little service; but we can conscientiously say that to those who believe in their efficacy, Messrs. Marsden and Wright's invention will prove an invaluable boon.

THE opening of the Summer season of 1886, at the Crystal Palace, on the first of the present month, will be celebrated by a performance on the largest scale, of Gounod's Oratorio "*The Redemption*," a work, says the prospectus, "which in a few short years has ranged itself among the most popular masterpieces of the highest musical art." Produced with a completeness and grandeur attainable only in an establishment possessing a musical organisation capable of carrying out such gigantic demonstrations as the Handel Festivals, there can be little doubt that the presentation of Gounod's now popular Trilogy, will prove of the highest interest both to the musician and the general public. The soloists engaged are Madame Albani, Miss Annie Marriott, Madame Patey, Mr. E. Lloyd, Mr. F. King, and Mr. Santley; the chorus will number about 3,000 selected voices, consisting of the well-trained and experienced London contingent of the Handel Festival Choir, reinforced from the best Choral Societies of the metropolis and surrounding districts; and the band will comprise several hundreds of the best instrumentalists, Mr. August Manns being the Conductor. A feature of the season will be Mr. Manns's Benefit Concert which has been fixed for the 8th inst., and on June 19 a Concert will be given, at which Madame Christine Nilsson, Madame Trebelli, Mr. E. Lloyd, and Signor Foli, amongst other artists, will appear. In addition to some highly attractive dramatic performances, arrangements have been made with Mr. Carl Rosa for a series of representations of Opera in English, and a number of Comic Operas will also be given. During the season monster choral Concerts will, as usual, take place; daily performances by the Crystal Palace Orchestral Band will be given, under the conductorship of Mr. August Manns; the Company's Military Band will play every day in various parts of the Palace and grounds; and Mr. A. J. Eyre, the Company's Organist, or other well known organists, will give daily Recitals on either the Handel Festival organ or the Concert-room organ. So excellent a programme cannot fail to appeal most powerfully to the many who are attracted to this favourite place of summer resort.

At the weekly Concert held at the City Temple, Holborn, under the direction of Mr. E. Minshall, on Tuesday evening, the 15th ult., there was a crowded attendance. During the first part there was a very interesting competition for two prizes by seven lady vocalists, whose place on the programme were decided by lot. Miss Clara Dowle secured a double recall for her rendering of "*Waiting*" (Millard), ably accompanied on the pianoforte by Miss Adela Duckham, the only other competitor who received a similar honour being Miss Helen Killik (pupil of the late Madame Sainton-Dolby) for her singing of "*The river of years*" (Marzials). Miss Muriel Wood gave, with good effect, "*Tell me my heart*," and was much applauded and recalled. When the tickets were collected, Mr. Minshall announced Miss Clara Dowle to be the winner of the first prize, and Miss Muriel Wood of the second. Places were allotted in the second part of the programme to whoever might be the prizetakers, Miss Clara Dowle singing "*Poor wandering one*" ("*Pirates of Penzance*"), and Miss Muriel Wood "*Heaven and earth*" (Pinsuti). Miss Adeline Dinelli's violin solos were given in her usual finished manner and were much appreciated.

THE cycle of seven Historical Pianoforte Recitals to be given at St. James's Hall, by Herr Rubinstein, on the afternoons of the 18th, 21st, 24th, and 27th inst., and the 1st, 4th, and 8th June, will be amongst the most interesting events of the season. At the first Recital specimens will be performed of the works of composers from William Bird to Mozart; the second will be devoted to Beethoven's Sonatas; the third to Schubert, Weber, and Mendelssohn; the fourth to Schumann; the fifth to Clementi, John Field, Hummel, Moscheles, Henselt, Thalberg, and Liszt; the sixth to Chopin; and the seventh to Chopin (continued), Glinka, Mily Alexejewitch Balakireff, Cesar Cui, Rimsky Korsakoff, Anatole Liadoff, Peter Tschaiowsky, Anton and Nicolaus Rubinstein. Although we miss the name of Sterndale Bennett, amongst others, from this list, and meet with many at present unknown in England, so rich and comprehensive a programme cannot but be welcomed by all lovers of sterling pianoforte music.

THE programme for the Triennial Festival, to take place at Gloucester in September next, is now definitely arranged. The opening service will be held on Tuesday morning, September 7, when the Dean of Gloucester has consented to preach the sermon in aid of the Clergy Widows and Orphans' Charity. The service will be followed by a performance of "Elijah." A Concert will be held on the Tuesday evening, the programme for which includes Mr. C. H. Lloyd's new Cantata, "Andromeda"; and Miss Fanny Davies will play a Pianoforte Concerto. The programme for Wednesday morning will consist of Dvorák's now popular "Stabat Mater," Hiller's "Song of Victory," and two ancient Cathedral Anthems. In the evening Mr. Rockstro's new sacred Cantata, "The Good Shepherd," and the "Hymn of Praise," will be given. M. Gounod's latest work, "Mors et Vita," has been selected for Thursday morning; and the programme for the evening includes Mr. Cowen's Cantata, "Sleeping Beauty," composed for the Birmingham Festival, 1885, and a new orchestral work by Dr. Hubert Parry. "The Messiah" will be performed on the Friday morning, and there will be a special closing service in the Cathedral in the evening, for which Mr. C. L. Williams, the Conductor, is, on the invitation of the Stewards, composing an Orchestral Service. On most of the days tickets as low as 1s. will be issued, and for the Wednesday evening the former prices of all the seats have been reduced. The principal vocalists engaged are Madame Albani, Miss Anna Williams, Madame Patey, Miss Hilda Wilson, Mr. E. Lloyd, Mr. Winch, Mr. Santley, and Mr. Watkin Mills; and Mr. Carrodus will lead the band. The Stewards deserve every credit for such judicious and liberal arrangements; and we hope and believe that their efforts will secure a decisive success, both artistically and financially.

The third Concert of the present season was given by the St. Peter's Choral Society in St. Peter's Hall, Wickham Road, on Tuesday, the 13th ult., when Dr. Stainer's "St. Mary Magdalen" and Barnby's "Rebekah" formed the programme. Dr. Stainer directed the performance of his own work, and the choir, numbering about 100, sang the choral numbers with much effect, especially "Come ye sin defiled and weary," "For none of us liveth," and the chorus for ladies' voices, "He is not here." Dr. C. J. Frost, conductor of the Society, directed the performance of "Rebekah," in which the members of the choir acquitted themselves with quite as much credit as in the previous work. The solo music was ably rendered by Madame Wilson-Osman, Miss Alice Heale, Mr. Henry Guy, and Mr. Thomas Kempton. Miss Alice Heale, who took the important part of the contralto in the "Magdalen," especially pleased with her sympathetic rendering of the music allotted to her. At the conclusion of the performance of Dr. Stainer's Cantata the composer was enthusiastically recalled.

MR. WINDEYER CLARK gave an Organ Recital, on Tuesday, March 30, at Westbourne Grove Chapel, Bayswater. The programme included Bach's Prelude and Fugue on his own name, and Handel's Concerto in F (No. 4), for organ and orchestra. Madame Wilson-Osman sang with her accustomed grace "Angels ever bright and fair," "Saviour of sinners," and "Rejoice greatly." Miss Cheadle (pianoforte), and Mdlle. Gabrielle Vaillant (violin), were much applauded for their fine interpretation of Beethoven's Sonata in G (Op. 30, No. 3). The effective performance of Gounod's Trio "La Colombe," for violin, pianoforte, and organ, was greatly appreciated. In the absence of Mr. Norfolk Megone, the very efficient orchestra was ably conducted by Mdlle. Vaillant. Mr. Clark gave an admirable rendering of a Religious March, by Sir G. A. Macfarren, and of the "Scherzo Symphonique," by Lemmens.

A MEMOIR of Ole Bull, the famous Norwegian violinist, will shortly be published by Mr. T. Fisher Unwin. It has been prepared by Sara C. Bull, and, besides a full biography, will contain Ole Bull's "Violin Notes" and Dr. A. B. Crosby's "Anatomy of the Violinist." The book will be furnished with several portraits, and contain interesting reminiscences of Franz Liszt, Chopin, Wagner, Paganini, Fanny Ellsler, Malibran, Adelina Patti, Whittier, Longfellow, and other celebrities.

HERR HERMANN FRANKÉ, in the prospectus of the Richter Concerts for the season commencing on Monday, the 3rd inst., announces that, as he is unable to realise his desire of forming a scheme for the performance of German Opera, he intends to give the entire second act of "Tristan und Isolde," and the entire third act of "Siegfried," as specimens of Wagner's later works. For the performance of these compositions engagements have been made with Fräulein Theresa Malten (*Isolde und Brünhilde*), Fräulein Helene Hieser (*Brangäne*), Herr Heinrich Gudchus (*Tristan und Siegfried*), and Mr. George Henschel (*Marke und Kurwenal*). Both these excerpts will be given twice. The novelties are the Symphony (No. 4), by Brahms, and that by our own countryman, Eugène D'Albert, and the choruses and incidental music to "The Eumenides" of Æschylus, by C. Villiers Stanford (for the first time in London), the choruses to be sung in Greek by members of the Cambridge Musical Society. Beethoven's Mass in D and the Ninth Symphony, Wagner's final Chorus from "Die Meistersinger," and excellent selections, not only from the works of both the composers named, but from those of Cherubini, Schumann, Mendelssohn, Berlioz, and Liszt, make up a programme of extraordinary attraction. There will be an orchestra of 100 performers, under the leadership of Herr Ernst Schiever; the Richter Choir, directed by Herr Frantzen; and Herr Richter, as usual, will conduct. The season will consist of nine evening concerts.

THE Tufnell Park Choral Society gave its last Concert of the season in St. George's Church Room, on Friday evening, the 16th ult., when the following works were performed:—"The Passion" (Haydn), "Spring's Message" (Niels Gade), and "The Bride of Dunkerron" (Smart). It would not be easy to name a more appropriate work than that by Haydn, presenting, as it does, themes admirably adapted for choral practice, as well as a subject appropriate to the solemn season of Lent. Evidently the choristers had availed themselves of the advantages afforded by the weekly rehearsals, under their accomplished and indefatigable Conductor, for each detail of the exquisite movements was clearly defined, while the *ensembles* were satisfactorily sustained. The soli passages were taken by Miss Bayley, Miss J. M. Kell, Miss Stephenson, Miss Philips, Mr. Kent Sutton, and Mr. Puzey. Gade's music gave them an opportunity of showing the lightness and elasticity of their vocalisation, and Smart's dramatic composition supplied strains wherewith to exhibit their force and energy. The solos in the last-named work were well rendered by Miss Margaret Hoare, Mr. Charles Chilley, and Mr. Bridson, and Miss Eleanor Rees gave an admirable rendering of Gounod's "The Worker." The accompaniments were performed by Mr. King Hall and Mr. Frank Lewis Thomas, and Mr. W. Henry Thomas conducted.

MR. TODD HUNTER'S play, entitled "Helena in Troas," will be performed for the benefit of the British School of Archaeology, at Athens, on the afternoons of the 17th, 19th, 21st, 24th, 25th, and 27th inst., at Hengler's Circus, Argyll Street, which will be altered to represent the Greek arrangement of Proscenium, Orchestra, and Thymele. The music has been specially composed by Mr. B. Luard Selby, and the principal characters will be sustained by Miss Lucy Roche, Miss Alma Murray, Mrs. H. Beerbohm Tree, Mr. Hermann Vezin, and Mr. H. Beerbohm Tree, the leader of the chorus being Miss Helen Kinnaird. The subject of the dramatic action of the play is taken from the cycle of stories respecting the Siege of Troy, and it will be placed on the stage under the superintendence of Mr. E. W. Godwin, F.S.A.

A CONCERT in aid of the Wycliffe Sunday Schools, Philpot Street, under the direction of the Choirmaster, Mr. George Merritt, G.T.S.C., was given on Friday, March 26. The vocalists were Miss Annie Hood, Miss Kate Hemming, R.A.M., and Mr. P. McAuslane, all of whom were very successful in their solos. The accompaniments were ably rendered by Miss Bonallack (pianoforte), and Mr. and Mrs. Coke (harmonium). The programme also included a pianoforte solo and duets for pianoforte and harmonium, well played by Miss Bonallack and Mr. Coke, the performance concluding with a humorous Catch, capably rendered by Messrs. Merritt, McAuslane, and Doig.

THE 206th Consecutive Monthly Concert of the St. George's Glee Union was given on the 2nd ult., at the Pimlico Rooms, Warwick Street. This Concert, falling in Lent, was one of sacred music throughout, and the bold and effective rendering of the anthems and choruses by the choir under Mr. Joseph Monday's direction, showed that great pains had been taken in rehearsal to make this Concert rank in excellence with the usual secular Concerts so successfully given by this Society. The first part of the programme comprised solos by Madame Lita Jarratt, Madame Osborne-Williams, Mr. Reginald Groome, and Mr. Thurley Beale, and the anthems "Praise the Lord, O my soul" (Goss); "Cry aloud and shout" (Croft); "Why rage fiercely the heathen" (Mendelssohn); and "The Lord is a man of war" (Handel); arranged for tenors and basses. Dr. Stainer's sacred Cantata "The Daughter of Jairus" occupied the second part of the programme, and with Madame Lita Jarratt, Mr. Reginald Groome, and Mr. Thurley Beale as soloists, a most efficient rendering of this work was achieved. Miss Lini Hagemeyer presided at the pianoforte, and Mr. F. R. Kinkead at the harmonium.

THE Hampstead Conservatoire of Music gave the first of a projected series of Students' Concerts on the 3rd ult., at Prince's Hall, under the direction of the principal, Mr. George F. Geaussen. Some ten pupils presented themselves on this occasion, who, in vocal and instrumental solos, rendered a good account of the tuition afforded by the above institution. Mrs. Templeton, in a brilliant rendering of Mendelssohn's "Variations Sérieuses," and Mr. R. E. Miles, in his delivery of some songs, were more especially deserving of the applause freely bestowed by the audience during the Concert. Nor should we omit to mention the very able performance on the part of Miss Waite and a choir of ladies, of Heinrich Hofmann's "Song of the Norns," conducted by the principal. A distinct feature of the programme was a recitation contributed by Mr. Charles Fry (one of the professors of the Conservatoire), who, though evidently suffering somewhat from a relaxed throat, gave Macaulay's "Virginia" with admirable taste and perfect elocution, producing a most legitimate effect upon his numerous auditors.

THE second Concert of the Woodside Park Musical Society took place at Woodside Hall, North Finchley, on Thursday, March 25, when Cowen's Cantata "Sleeping Beauty" was performed with great success. The solos were well rendered by Miss Emily Buxton, R.A.M., Madame Florence Winn, Mr. Percy Palmer (who ably filled the place of Mr. Henry Piercy, absent through indisposition), and Mr. Alfred Reynolds. The accompaniments were well played by Mrs. G. Williams at the pianoforte and a professional string quintet led by Mr. E. Halfpenny. The second part of the Concert, which was miscellaneous, consisted of well known madrigals and part-songs, &c. A violoncello solo by Mr. E. Woolhouse received a well deserved encore, and each of the soloists contributed songs with much success. Mr. Alfred J. Dye, A.Mus., conducted.

THE close of the Easter term at the Royal Academy of Music was celebrated on the 15th ult., as usual, by the performance of selections by the operatic class, from new and standard operas. The programme included the first act of a new *opéra de salon* entitled "The Two Poets," written by W. H. Scott and composed by J. Edward German (student). The work was most favourably received, and the composer was again and again recalled to bow his acknowledgments to an appreciative audience. Mr. Musgrove Tufnail and Mrs. Osman-Wilson took the principal characters, and each were thoroughly successful in the parts assigned to them. The room was crowded. The full performance of the complete work (which is in two acts) is fixed for July 24.

At the third Concert of the season given by the Strolling Players' Amateur Orchestral Society, on the 10th ult., at St. James's Hall, a highly attractive programme was provided, including Mendelssohn's "Fingal's Cave" Overture, Beethoven's second Symphony, a selection from Bizet's "L'Arlésienne," and the Galop Chromatique by Liszt; the vocal numbers being chiefly by French composers—viz., Gounod, Massenet, and Ambroise Thomas. There was a very good attendance.

ON Thursday evening, the 8th ult., the Finsbury Choral Association, under the direction of its Conductor, Mr. C. J. Dale, performed Mendelssohn's Oratorio "St. Paul" at the Holloway Hall. The soloists were Miss Edith Marriott, Miss Eleanor Rees, Mr. Harper Kearton, and Mr. Bridson. The orchestra was led by Mr. Carrodus, and Mr. Marchmont presided at the organ. The chorus numbered about 200 voices. Miss Eleanor Rees was highly successful in "But the Lord is mindful"; Mr. Kearton, in "Be thou faithful unto death," with cello obbligato, being warmly received. Mr. Bridson was in fine voice throughout. The choruses were well sung, the spirited rendering of "Rise and shine" and "O, great is the depth," being especially worthy of mention.

THE third Concert of the sixth season of the Clapham Choral Society, which is now amalgamated with the Surrey Conservatoire of Music, took place at Brixton Hall on the 13th ult. The first item in the programme was Mendelssohn's "Hear my prayer," the solo of which was beautifully rendered by Master Henry Humm. This was followed by Cowen's Cantata "Sleeping Beauty," which was highly appreciated by a large audience. The choruses were sung with spirit and refinement, and the solos excellently rendered by Miss Bertha Moore, Miss Emily Dones, Mr. Charles Chillely, and Mr. W. Webster. Mr. Clement Colman conducted. We understand that the Society will henceforth be known as the Surrey Conservatoire of Music Choral Society.

THE members of St. Mary's Choral Society, Hornsey, gave the last Concert of the third season in the Boys' Schoolroom, on Tuesday, the 13th ult., when the "Creation" was exceedingly well rendered under the direction of Mr. G. W. Spencer, Honorary Conductor. There was a large audience, and the efforts of the Society met with enthusiastic approval. The soloists were Madame Ellen Lamb, Mr. Tattersall, and Mr. Sackville Evans. Mr. Walter Hughes accompanied in a very able manner. During the evening the members of the Society presented Mr. Spencer with a handsome silver-mounted ivory baton as a slight token of their esteem.

THE usual Concert was given on Good Friday at the West Kensington Park Wesleyan Church. The principal item was Mendelssohn's "Forty-second Psalm," in which Miss Emily Taylor gave a tasteful rendering of the soprano solo part. In the miscellaneous part, choruses from the "Messiah," the double quartet from "Elijah," "For He shall give His angels charge," and the trio "Ti prego," by Curschmann, were given. Miss Ilma Waldene, R.A.M., Mrs. West, Miss Oliver, Mr. Beale, and Mr. W. J. Tomes contributed solos. Miss Annie Crisp presided at the piano, and Messrs. A. J. Willoughby and C. G. Beale at the organ. The choir-master, Mr. J. Barratt West, conducted.

A CONCERT was given by Miss E. Hastings Warren, on Tuesday evening, March 30, at the Surrey Masonic Hall, Camberwell. The *beneficiaire* was assisted by Miss Jessie Royd, Miss Louise Robins, Madame A. H. Watkins, Miss Lucy Sheppard, Madame Lansdell Sims, Miss Annie Morley, Mr. Arthur Weston, Mr. W. P. Richards, Mr. F. H. Horscroft, and Mr. Frank May, vocalists. Solos for the pianoforte and cello were ably performed by Miss Warren and Mr. Gilbert Tinson. A trio, in which they were joined by Mr. W. Fuller (violin), was a feature in the programme. Miss Warren accompanied throughout in her usual effective style.

ON Thursday, the 15th ult., the choir of Trinity Congregational Church, Poplar, gave a performance of Farmer's Oratorio "Christ and His Soldiers." The soloists were Mrs. Harrison, Miss Ellen M. Cooper, Mr. Joseph Gostick, and Mr. John Buley. Mr. E. Reynolds Conder presided at the organ, and Mr. Ernest Blandford (Organist and Choir-master of the Church) conducted. There was a large audience.

ON Saturday, the 10th ult., the terminal Students' Orchestral Concert of Trinity College, London, took place at Prince's Hall, Piccadilly, under the conductorship of Mr. George Mount. The programme was unusually long, and included Mozart's Symphony in E flat, Mendelssohn's Concerto for pianoforte and orchestra in G minor, and Beethoven's "Prometheus" Overture.

At the Wellington Hall, Islington, on Thursday evening, the 8th ult., Mons. J. Greebe gave a Violin Recital before a large and enthusiastic audience. The programme contained but one item of a classical nature, a Sonata by Rust; in this and in difficult works by Wieniawski, De Beriot, Léonard, Ernst, and others, the violinist gave ample evidence of the possession of great executive ability. Miss Annie Greebe performed one of De Beriot's Concertos in a manner which showed that the teaching of her father had not been neglected. Mons. Greebe should certainly be heard more often; his performance of the "Carnaval de Venise" was a veritable triumph of technical skill.

THE Jury Commission, acting on the recommendation of the juries appointed by H.R.H. the Prince of Wales, President of the Exhibition at South Kensington, has awarded a Gold Medal to Messrs. F. Besson & Co., for the general goodness and quality of tone of the instruments manufactured by them. We are also informed that these makers have received an order to supply the band of the 4th Battalion City of London Fusiliers with brass and reed instruments, the clarinets being made of Messrs. Besson's new patent material "Reliable," which is guaranteed neither to warp or split whatever climate they may be exposed to.

A BIOGRAPHICAL Dictionary of Musicians, with a Bibliography of English writings on music, compiled and edited by James D. Brown, assistant librarian, Mitchell library, Glasgow, is announced to be published during the present month. The "Bibliography" will form an appendix to the Dictionary, and will display, under appropriate headings, the English literature of any subject connected with the art. Another feature of the work will be a list of the musical periodicals which have been published in the past, or are now in existence, with the dates between which they flourished. In every respect this promises to be a valuable book of reference.

On the 6th ult., the Southgate Choral Society, conducted by Mr. W. Horsey, gave a performance of selections from "The Messiah," glees, and part-songs, in the Holly Park Lecture Hall, to a large and appreciative audience. The choruses and part-songs were given with much precision and steadiness, evincing very careful training. The solos were sustained by Miss Emily Buxton, R.A.M.; Miss Tomblason, Mr. John Probert, and Mr. James Blackney. Mr. Wheeler, Organist of St. Luke's, Old Street, presided at the organ, and Miss Rowley, accompanist to the Society, at the pianoforte.

A CONCERT was given by Miss Edith Cooke on Thursday evening, the 8th ult., at Brixton Hall, the programme including several of the *bénéficiaire's* compositions. Madame Patey introduced a new song by Miss Cooke, entitled "The Child's Dream," and also sang F. N. Lohr's "Needles and Pins," both being encored. Solos for violin were well played by Miss Cécile Elieson, and vocal music was efficiently rendered by Miss F. Venning, Mr. James Budd, Mr. M. Conrath, and Mr. C. Hayden Coffin. Messrs. O'Connor and C. Reddie presided at the pianoforte.

THE second Concert of the Streatham Amateur Orchestral Society took place in the Lecture Hall of the Congregational Church, Streatham Hill, on the 6th ult. The principal feature in the programme was Beethoven's Symphony in C minor, which was very creditably rendered, as were also the Overture "Merry Wives of Windsor" (Nicolai), and the March "Prophète" (Meyerbeer). Miss Upton Jones played as piano solo Mendelssohn's "Serenade and Allegro gioioso," and Miss Lizzie Jones contributed songs. Mr. Henry Morley was the Conductor and also gave a violin solo, De Beriot's Concerto.

We hear that a project is on foot to present a testimonial to Mr. Julian Adams, as a fitting termination to his connection with the Devonshire Park Concerts, at Eastbourne, which he has directed for seven years, with the utmost credit to himself and benefit to the art of which he is an earnest disciple. Mr. Adams has many friends in London who would gladly lend their aid in furtherance of the object in view; and we have much pleasure, therefore, in giving increased publicity to the fact of so well deserved a mark of recognition being contemplated.

A CONCERT was given on Monday, March 29, at Clapham Hall, by the Clapham Pilgrims Football Club, at which the following artists appeared:—Madame Fannie Arnold, Miss Maude Hayter, Miss Winnie Parker, Messrs. Alfred Pawsey, Francis Lloyd, H. W. Pawsey, E. Mathe-son, S. Smith, and J. Donnell Balfie, vocalists. Flute solos were effectively given by Mr. Raine Flakett and Miss Parker, and Mr. W. A. Douthwaite, Organist of All Saints', Clapham Park, accompanied. The Concert was under the direction of Mr. H. W. Pawsey.

MISS ANNIE MATHEWS gave her Annual Concert at Brixton Hall, on Thursday evening, the 15th ult., assisted by Miss Agnes Larkcom, Miss Meta Russell, Miss Spencer Jones, Miss Grace Woodward, Miss Alice Bocquet, Mr. Orlando Harley, Mr. Henry Yates, Mr. James Budd, Mr. Franklin Clive, and Miss Dunbar Perkins (violin). The Concert-giver, who met with a hearty reception, gave an excellent rendering of Mendelssohn's "Infelice," and H. Smart's "Birds of Passage," the latter being encored. Mr. Turle Lee accompanied.

A CONCERT was given on Monday evening, the 12th ult., at St. Andrew's Church, Battersea. The soloists were Mrs. Carter, Miss Agnes Hardy, Miss Selina Foster, Madame Courtenay, Mr. Hamp, Mr. Welsford, and Mr. F. E. Choveaux, Organist and Choirmaster. The programme consisted of solos from Handel's "Messiah," and Mendelssohn's "Elijah" and "Hear my prayer," which were sung with great expression. Miss Minnie Pyne and Mr. F. E. Choveaux acted as pianists and accompanists. There was a large audience.

AN excellent performance of Mendelssohn's "Elijah" was given by the New Court Choral Society, Tollington Park, on Friday, the 9th ult. The solos were most ably rendered by Miss Annie Matthews, Miss Frances Hipwell, Mr. Edwin Bryant, and Mr. Frank May, the last-named gentleman being highly successful in the music assigned to the *Prophet*. The singing of the choir, under the direction of Mr. Arthur J. Greenish, Mus. Bac., Cantab., was worthy of all praise.

MR. C. G. BELL gave his fifth annual Concert on Tuesday, March 30, at the Athenaeum, Shepherd's Bush, when an excellent programme, consisting of Mendelssohn's "Hymn of Praise" and a miscellaneous selection, was ably rendered. The soloists were Miss Alice Fairman, Madame Gwynne, and Mrs. C. G. Bell; Messrs. C. T. Grimsdick and Sydney Beckley: piano, Madame Jessie Morison; accompanists, Miss Millen and Mr. Sidney Hill. Mr. Bell conducted with care and judgment.

A SERVICE OF SONG, comprising the Passion music from Handel's "Messiah," was given at St. James's Church, Knatchbull Road, Camberwell, on the Wednesday evening preceding Easter. The choruses were interpreted in a highly commendable manner, the singing of the boys, to whom the work was new, reflecting credit upon the Organist and Choirmaster, Mr. R. Felix Blackbee. The solos were satisfactorily rendered by Mr. Greir and Mr. J. S. Holliday.

THE last Entertainment of the nineteenth season was given on Tuesday evening, the 13th ult., at the Brompton Hospital, by Mr. John Elwin, an old and valued friend of the Institution. The vocalists were Mrs. Coles, Miss Maud Pawle, Mr. George Pottinger, Mr. Nash, Mr. J. Elwin, Mr. Lacy Stocken, and Mr. D. Fleet; pianoforte and violin solos were contributed by Miss Pawle and Mr. Pawle respectively, and Mrs. Elwin accompanied.

At a meeting to inaugurate the South-Eastern Section of the National Society of Professional Musicians, at the Charing Cross Hotel, Mr. E. Prout in the chair, the following gentlemen were elected to the council: Messrs. Prout, Cowen, Cummings, Alfred Gilbert, C. E. Stephens, H. C. Banister, E. H. Thorne, Alfred King, McNaught, Warwick Jordan, Humphrey Stark, Dr. C. J. Frost, Dr. Longhurst, and Dr. Arnold.

AT Wandsworth Town Hall, on March 30, Bradbury's Cantata "Esther, the beautiful Queen" was successfully performed, under the able direction of Mr. Cresswell. A miscellaneous programme followed, the vocalists being Madame Edwards, R.A.M., and Mr. Dewi Greville.

On the afternoon of Ascension day, an interesting service will take place in Westminster Abbey, when the second and third parts of Gounod's "Mors et Vita," and Dr. Bridge's setting of "Rock of Ages" will be sung. Madame Albani has kindly consented to sing the solos in Gounod's work and also "I know that my Redeemer" (Messiah). The proceeds of the collection will be devoted to the funds of the Westminster Hospital.

A CONCERT was given on Tuesday, the 20th ult., in the Welsh Wesleyan Chapel, City Road. The soloists were Madame Edith Wynne, Miss Eleanor Rees, Mr. Ben Davies, and Mr. Ap Herbert. Mr. John Thomas (harp), Mr. H. C. Tonking (violin and organ), and Mr. W. Henry Thomas (pianoforte). The last named gentleman also acted as accompanist.

A VERY successful Concert was given by Miss Yeatman, R.A.M., at Cricklewood, on the 6th ult., at which she was assisted by Madame Marian McKenzie, Mr. J. H. Müllerhausen, Mr. Albert Rayment, and Mr. H. V. Broughton Black as vocalists. Miss Winifred Robinson played two violin solos, and Mr. A. A. Yeatman was solo pianist and accompanist.

A CONCERT was given in the Lammass Hall, Battersea, on Monday, the 5th ult., when the following vocalists took part:—Madame Minnie Gwynne, Miss King, Miss Selina Foster, Miss Minnie Pyne, Mr. Charles Lockwood, Mr. F. E. Choveaux, Mr. J. Pyne, and Mr. Charles Lidbury. The violinist was Mr. Beach, and pianoforte solos were given by Miss Minnie Pyne and Mr. F. E. Choveaux.

At the annual Soirée of the New Court Mutual Improvement Society, Tollington Park, held on Thursday, March 25, a Concert was given, under the direction of Mr. T. W. Kingston. The following vocalists assisted:—Messrs. Haydn Grover, Arthur Weston, T. W. Kingston, and Stanley Smith. Mr. Joseph Douce, R.A.M., presided at the pianoforte.

MR. SINCLAIR DUNN gave his sixth Annual Concert at the Cavendish Rooms, on Wednesday, March 24, when a varied selection of popular music was well rendered. Mr. Dunn was assisted by Miss Fusselle, Miss Fenner, Miss Susetta Fenn, and Mr. Neville Doone, vocalists; flute solos were contributed by Mr. H. A. Chapman, and pianoforte solos by Miss Florence Waad.

On Monday, March 29, a Concert was given at the Queen's Park Hall, under distinguished patronage. The artists were Miss Grosvenor Gooch, Miss Minnie Laurie, Mr. Henry Prenton, Mr. François Choveaux, Mr. F. Goodwin, and Mr. H. A. Godfrey. Locke's music to "Macbeth," was performed by the West London Temperance Choral Society. Mr. Gilbert Hine conducted.

A PERFORMANCE of Farmer's Oratorio, "Christ and His Soldiers," was given at Brixton Church on Wednesday in Holy Week. The choir numbered about fifty voices. The solo parts were taken by Miss A. Patten, Miss Medland, Mr. E. Smith, and Mr. R. Poole. Mr. F. G. Shinn, A.C.O., presided at the organ, and Mr. Geo. Shinn, Mus.B., conducted.

MADAME BRUCE gave a very successful Concert on the 1st ult., in aid of the funds of Berkley Road Chapel, Chalk Farm. The artists were Mesdames Bruce, Vernon, Alice and Agnes Douglass, Messrs. Frank May, R.A.M., Wedlake, Allen, and Gebhardt. Mr. Theo. Ward, R.A.M., conducted.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "The Messiah" in St. John's Church, Waterloo Road, on the 21st ult. The soloists were Mrs. Harrison, Miss Minna Vivian, Mr. Reginald Groome, and Mr. Albert Orme. Mr. E. H. Turpin accompanied on the organ.

THE memorial tablet to Sir John Goss in St. Paul's Cathedral will be uncovered on the 10th inst., the anniversary of his death. The music for the service on the occasion will be wholly selected from Sir John Goss's compositions.

THE Civil Service Vocal Union's final Smoking Concert of the season, was given at Cannon Street Hotel on the 15th ult. Mr. J. H. Maunder conducted, as usual.

SPORR's Oratorio "The Last Judgment," was given at Clapham Congregational Church on the 2nd ult. The solo singers were Masters Henry Humm and Edwin Lewis, Mr. T. W. Hanson, and Mr. H. Coates. The chorus numbered fifty voices. Mr. J. P. Attwater, A.C.O., presided at the organ, and Mr. Clement Colman conducted.

SPORR's "Calvary" was performed with full orchestral accompaniments at St. Luke's, Chelsea, after the evening services on the 2nd, 4th, and 6th Sundays in Lent, under the direction of Mr. Everard Hulton, Mus.B., Oxon. The principal solos were most ably rendered by Mr. Lawrence Fryer and Mr. Musgrove Tufnail.

THE third volume of the "Boston Musical Year-Book," announced to be published during the present month, will retain all the chief features of former seasons, and the scope of the work be extended, a condensed record of the musical events of the whole country being given, and those of important cities classified.

On Saturday, the 3rd ult., Mr. Arnold Kennedy gave a lecture on the characteristics of Beethoven's life and music, at the College for Men and Women, Queen Square, Bloomsbury. Mr. Kennedy illustrated the lecture by playing movements, and parts of movements, from the pianoforte Sonatas and from the Symphonies.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of the "Creation" in Holy Trinity Church, Islington, on the 7th ult. The soloists were Miss Clara Hoschke, Mr. John Probert, and Mr. Albert Orme. Mr. E. G. Crozier accompanied on the organ.

MR. ALFRED MOUL, the London agent for Herr Hasemann, lessee of the Wallner Theatre, Berlin, has arranged with Mr. D'Oyly Carte for Messrs. Gilbert and Sullivan's opera "The Mikado" to be produced in English at the above-named theatre early in June.

An Invitation Concert was given by Mr. Stretton Swann's pupils at Bermondsey on March 30. The programme, which was selected from the works of Weber, Smart, Wekerlin, &c., was very creditably rendered.

In consequence of the success of their Quartet Competition, the Council of the Musical Artists' Society contemplate offering another opportunity to composers of Chamber Music.

DR. J. F. BRIDGE has composed an Overture on Tennyson's "Morte d'Arthur," which will be produced in Birmingham, on the 6th inst., at Mr. Stockley's Orchestral Concert.

It is announced that Signor Lago will give a season of Italian Opera at Covent Garden, commencing on the 25th inst.

MR. W. G. WOOD, Professor of the Royal Academy of Music, has been appointed Organist and Music Master of Highgate Grammar School.

REVIEWS.

Jean Jacques Rousseau als Musiker. Von Albert Jansen. [Berlin: Georg Reimer.]

"QUAND on entreprend un livre, on se propose d'instruire le public de quelque chose qu'il ne savait pas." Such is the excellent motto appended to this volume, in the place of the customary preface. It embodies, in the terse language of the great "citizen of Geneva," an obvious maxim indeed, but one not unfrequently disregarded in the present book-manufacturing age. Herr Jansen, as may be inferred, lays himself open to no such charge. The "public," even the specifically musical section thereof, it may be safely asserted, knows little, and probably cares less, about the precise views disseminated in his numerous writings upon our art by the author of "Emile" and of the "Contrat Social." In this mental attitude, however, we deprive ourselves not only of a source of intellectual pleasure, but also of an important element in the full appreciation of the historical development of the modern music-

drama. To have directed the attention of students to this fact, and to have contributed thereby to a revival of an acquaintance with the Geneva philosopher "as a musician," is an achievement which will meet with its reward in the gratitude of the reader, and which constitutes one of the principal merits of Herr Jansen's interesting and painstaking work. While tracing in mere outline the general career of Jean Jacques, with the details of which everyone is more or less acquainted, the author is here concerned mainly with the musical aspects of that career, and of the epoch which generated and developed them. Although Herr Jansen is inclined somewhat to over-estimate the importance of his hero as a composer, he nevertheless furnishes us with abundant, and in some cases entirely fresh evidence of that scanty and irregular, almost haphazard, musical training which, partly through circumstances, partly on account of his restless temperament, Rousseau had alone been able to acquire during his youthful wanderings, and the defects of which, from the technical side, have debarred his subsequent compositions from rising above the level of the *dilettante*. It is as exaggerated, therefore, to point, as our author does, to the collection of songs known as "Les consolations des misères de ma vie" as having been the important forerunner of Schubert's winged lyrics, as it is, on the other hand, beyond question that the style which characterises the "consolations" is the same that pervades the simple airs of "Le devin du village," and that this spontaneous production of the *dilettante* Rousseau has marked a new departure in the development of the specifically French lyrical drama. Again, the same lack of a solid original grounding is apparent in the strictly theoretical articles of the famous "Dictionnaire de Musique," the lasting merit of which, as having been the first of its kind, and the corresponding difficulties attending its compilation, no one will assuredly call in question. Yet here also Herr Jansen is apt to become over zealous in defending its author against the certainly somewhat invidious strictures of his great opponent and contemporary, Rameau. Enough of paramount superiority there remains in Rousseau's influence upon the art-consciousness of his age, to justify even his biographer in leaving unstirred the ashes of a controversy deprived long since of all its significance. The department of our art, wherein the great philosopher was not only *facile princeps* in his time, but greatly in advance of his age, is that of the aesthetics of music, more especially as applied to the musical drama. It is surprising to what extent the reforms wrought in this direction by Gluck, and in our own day by Richard Wagner, may be found foreshadowed in some of the literary productions of Rousseau. And here we likewise arrive at the most valuable portion of Herr Jansen's volume. His summaries of the more important essays in question, to wit of the "Lettre à M. Grimm," "Lettre sur la musique Française," "Observations sur l'Alceste," and others, are masterly digests of the opinions advanced therein, and backed up as they are by a lively and faithful picture of the different periods in the history of last century France, we are able to understand the storm of angry controversy which their appearance aroused, and even to appreciate in a measure the risk of personal security which their author is said to have incurred in their publication. That due prominence has also been accorded here to the quarrels between the adherents of Lulli and of Rameau, and to the subsequent still fiercer feuds of the Buffonists and Anti-Buffonists, it is scarcely necessary to add. And from out this turmoil of conflicting art principles and strivings, in it but scarcely of it, emerges more and more distinctly before the eyes of the reader the personality of the great seer in matters musical as well as in many others concerning human progress—slandered and reviled by his enemies, forsaken, one by one, by his friends, yet an object of the vulgar curiosity and of the secret admiration of all. Such is briefly the portrait drawn by Herr Jansen of Jean Jacques Rousseau as a musician. Although the author's diction is not always very happy, he succeeds in communicating to the reader not a little of the keen sympathy he himself feels with the noble qualities, both of heart and intellect, possessed by his hero; while as a contribution to art history his work cannot safely be ignored by any future historian of the important epoch whereof it treats.

Organum. A series of pieces for the Organ, selected and arranged by Dr. W. Spark. [Forsyth Brothers.]

SOME time since it was announced that a comprehensive series of compositions for the organ, similar to Mr. Charles Hallé's admirable Pianoforte School, would be issued under the editorship of Dr. Spark. The present is the first instalment of the work, which is divided into three series, denominated respectively Classical, Sacred, &c.; Original Compositions, English and Foreign; and Miscellaneous and Popular. The six numbers before us of the first section consist of arrangements from Oratorios, Masses, and instrumental works. In the second section are comprised a number of original pieces, several by composers who are unknown to fame. So far, the distinction is well preserved, but not so in the contents of the third section. Why, for example, should Handel's "Zadok the Priest," be considered "Miscellaneous" or "Popular," while his Pastoral Symphony is classed as "Classical, Sacred, &c." Among the miscellaneous pieces we find Mendelssohn's "But the Lord is mindful," and among the classical the chorus "O be gracious," from the same oratorio. In fact, the first and third series might change places with perfect propriety. It would have been far wiser to have divided the pieces into elementary, difficult, &c., as in Mr. Hallé's work. This, however, does not affect the intrinsic value of each original composition or arrangement. The latter are, for the most part, excellent and unassuming, executive difficulties being avoided; while Dr. Spark does not proceed on the assumption that all organs have four manuals and every possible variety of stops. As an exception, we must protest against the unnecessary curtailment and distortion of the Symphony in the Coronation Anthem. The new pieces are, for the most part, poor and uninteresting, the most commendable being a Festival March, in D, by Townshend Driffield, and an Offertory, in E flat, by D. H. Engel.

Tutors for the Violin, Viola, Violoncello, Double-Bass (three strings), Double Bass (four strings), Flute, Clarinet, Oboe, Cornet, and Bassoon. Selected, arranged, and composed by Otto Langey. [Riviere and Hawkes.]

THESE Instruction-books, although fairly suited for young students, suffer to a certain extent from the fact of the letter-press portion of them not having been supervised by an English editor, the preface, even, being evidently written by a foreigner, and some words in the course of the books being misspelt. Musically, however, they are entitled to commendation, and have a right to take their place amongst the many existing Tutors. The Exercises are generally well considered, and good directions are given for bowing on the string instruments, and for producing a full tone upon those played with the breath. Each book contains an explanation of the rudiments of music which, on the whole, is tolerably clear. We must take exception, however, to the words "Single Common" and "Single Triple." We do not agree, too, with the assertion that an Appoggiatura takes, as a rule, half the value of the following note; nor that "when crossed by a small line, its value is but one-fourth of the note which follows it." In the latter case, it is not an Appoggiatura at all, but an "Acciaccatura," and takes scarcely any appreciable value from the following note.

Te Deum in E; Benedictus, Kyrie, &c., in E; Te Deum in D. By Edward Hodges, Mus. Doc. [Novello, Ewer and Co.]

THESE services were composed forty years ago, but are now published for the first time by the composer's daughter. That the talent of Dr. Hodges did not meet with due recognition in his lifetime may be explained by the fact that the great revival of activity in church music had not then set in. He was undoubtedly a musician of great ability, the *Te Deum* in E giving the most abundant evidence of this. In place of the chromatic harmonies in which composers are so fond of indulging at present, we find clever contrapuntal writing, the service abounding in passages of imitation and concluding with a well developed fugue. The style is that of 18th century church music as exemplified in the best works of Croft, Greene, Battishill and others. These services, especially that in E, are well worthy the attention of cathedral choirs.

Magnificat and Nunc dimittis in D. For men's voices.
Magnificat and Nunc dimittis, arranged to Gregorian
Tones.

Pater Noster. By Battison Haynes.
[Novello, Ewer and Co.]

THE increasing demand for service music, arranged for men's voices only, is being met in a satisfactory manner; but among recent publications we do not remember anything so meritorious as Mr. Haynes's setting of the Evening Canticles. Melodious throughout, without any sacrifice of dignity; modern in feeling, but strictly sober and church-like, the service is calculated to please musicians, and to edify all who listen to it. The accompaniment offers ample scope to the skilful organist for varied and legitimate effects. In the Gregorian Service the composer's talent is, of course, less freely displayed, though he describes it as a "festal setting," and doubtless has held in view the requirements of those churches where Gregorians are *de rigueur*. Some of the verses are to be sung in four-part harmony, others in unison, and in some the canto is assigned to the "melodists and congregation," the rest of the voices and the organ supplying the counterpoint. The setting is clever, and will certainly please those for whom it is intended. The *Pater Noster* is intended for use in the Communion, and consists of simple inflections for voices in unison with an equally unpretending accompaniment. In the latter is an ugly pair of consecutive fifths in the fifth bar from the close—probably an inadvertence.

The Morning and Evening Service, together with the
Communion Office in G. By J. F. Bridge, Mus. Doc.
[Novello, Ewer and Co.]

THIS is an important addition to the rapidly-extending list of meritorious settings of the Liturgy, suitable for Cathedral use, and not too elaborate for ordinary well-trained choirs. It is very complete, including a version of the Jubilate, as well as the Benedictus, an Introit, three Offertory sentences, the Benedictus qui venit, and the Agnus Dei. It need hardly be said that the technical quality of the music is irreproachable, but this would be of little use had not Dr. Bridge written with the spirit as well as the understanding. This he has done, and his Service may be commended for its devotional feeling and sincere, though dignified and chastened expression. In the matter of accent, the composer is always correct in places where many good composers go wrong. The word "*Sabaoth*," and the sentence "*Being of one substance*," may be taken as instances of this.

Te Deum and Jubilate in E. By Joseph Mosenthal.
[Novello, Ewer and Co.]

THE composer of this service is an organist in New York, and as the work of an American musician it possesses a claim to notice apart from its intrinsic merits, which are considerable. Mr. Mosenthal's *Te Deum* is in E, 3-4 time, and is constructed mainly on a single motive of a dignified character, this being repeated again and again with endless modifications, so that monotony is avoided though unity is preserved. The Jubilate is based on another figure, but the original phrase returns in the Gloria. In general the writing is broad and diatonic, and the service presents no difficulty whatever to an ordinary choir.

Musical Readings. Words from "Paradise Lost."

A Child's Dream. Words by the late Rev. E. Caswall.

A Lesson from a Cloud. Words by the late Rev. E. Caswall.

Love's Garden. Words by the late F. T. Dowding.
Composed by Olga.
[Novello, Ewer and Co.]

THE three songs under the title of "Musical Readings" are too dreamy to demand criticism as artistic works, yet all show that the composer has a sympathetic feeling with Milton's words; indeed, they give the impression of having been produced by meditating, in a desultory manner, upon the pianoforte, and lazily humming some notes to the poetry. Viewed in this light, although feeble, they are not devoid of a certain merit. The other vocal pieces on our list, though scarcely open to the same objection, lack that intensity of expression without which songs appeal not to the cultivated musical listener. "*A Child's Dream*" is the best of the

three, and might prove effective if sung by an accomplished vocalist. "*Olga*," despite the defects of style which we have considered it our duty to point out, may still give us works of more importance; and we shall then be glad to review them under the real, instead of the assumed, name of the composer.

Six Two-part Songs for Ladies' or Boys' Voices. Composed by Myles B. Foster. [Novello, Ewer and Co.]

WE can award unqualified praise to this group of two-part songs, not only for their charmingly fresh and melodious character, but for their artistic treatment and true sympathy with the words. No. 1, "*To sea*," will unquestionably become a favourite, especially with boys; No. 2, "*If Hope were but a Fairy*," has an attractive theme, carefully harmonised; No. 3, "*The Willow and its Lesson*," has an appropriately placed melody, the voices proceeding almost throughout in loving company; No. 4, "*The Promised Land*," in E minor and major, has some good contrapuntal effects, and appropriate changes of key; No. 5, "*Song should breathe of scents and flowers*," is an excellent setting of Barry Cornwall's well-known words; and No. 6 is a "*March*," the varied feeling of the poetry being happily expressed in the music. We sincerely trust that these songs may become as extensively known as they deserve to be.

Lead, kindly Light. Song. Words by Cardinal Newman.

London. Song. Words by Francis Bennock.

Composed by Alfred Allen. [Novello, Ewer and Co.]

THE song "*Lead, kindly Light*," beginning with a short symphony on a tonic pedal, and written on three staves, shows much ambition on the part of the composer, many of the harmonies indeed being unduly complicated, and noted so that it would puzzle even an accomplished student in harmony to figure them. Some phrases, however, are extremely vocal and happily expressive of the text. "*London*" may please patriotic vocalists, but artists will object to the consecutive fifths which occur between the last chord on page 2 and the first on page 3. The melody is bold, but, like most songs of this class, somewhat commonplace.

A Farewell. Song. Words by Lord Tennyson.

Edith. Serenade for the Pianoforte.

Composed by Edward R. G. W. Andrews.

[Novello, Ewer and Co.]

THAT Mr. Andrews has decided musical feeling is proved both by the song and pianoforte piece before us; but we infinitely prefer his instrumental to his vocal writing. The words of the song ("*Flow down, cold rivulet*") have been so often set that it is difficult for a composer to forget the attempts of former writers to do justice to Tennyson's beautiful verses, and if Mr. Andrews' efforts to be original are somewhat apparent, he must be freely forgiven. The subject of the Serenade commands attention from its tunefulness; and its treatment is graceful and effective. We shall be glad again to meet with this composer (whose name is new to us) in some work of more importance.

Marche Moderne. For the organ. By Edwin H. Lemare. [Weekes and Co.]

COMPOSERS are so fond of bestowing fantastic and unmeaning titles on their efforts that Mr. Lemare should be commended for the simple and suitable appellation he has given his piece. Admirers of showy organ music cannot fail to be pleased with this march, for it is exceedingly bright, tuneful, and grandiose, if not grand. It is, moreover, not without a certain spice of the dignity which should, at all times, characterise music intended for the king of instruments.

Minuet in D. For the Organ. By D. R. Munro.

[E. Donajowski.]

THE composer of this simple and unassuming trifle has some feeling for melody and a fair amount of musicianly skill. But he apparently labours under the delusion that a chromatically descending passage should always be written with flats, for he persistently writes A flat where G sharp should be; and he cannot escape a charge of carelessness, for the middle section of his piece, which is obviously in the key of G, has two sharps throughout.

Voices of the Sea. Suite for the Pianoforte. Composed by Gerard F. Cobb. In two books.
[Music Publishing and General Agency Company.]

WE have already given favourable notice upon some very charming songs by this composer; and can conscientiously award equal praise to the poetical little pianoforte pieces before us. They are all avowedly written in dance rhythms, and each number is prefaced by a verse descriptive of the character of the music. Not only on their intrinsic merits, but as excellent exercises for variety of touch, the Suite may be strongly recommended to all whose sympathies are with expressive, rather than "brilliant," music. Nos. 3 and 6 are, in our opinion, the best of the set, although they are all evidently the work of a thoughtful and intellectual artist.

Good day, sir. Song. Words by Charles Rowe.

White Heather. Song. Words by L. L.

Composed by Louis Diehl. [J. and J. Hopkinson.]

THERE is refined humour in the words of the first of these songs, the spirit of which is happily caught by the composer; but the common-place Waltz which occurs at the end of each verse—in accordance with an absurd prevailing custom—is most wearisome. "Wild Heather" is a good and unpretentious composition, which should certainly find favour with vocalists. We particularly admire the change from minor to major on the words "Take it, she said," the effect of which is aided by the delicate *arpeggio* accompaniment.

FOREIGN NOTES.

ON the 29th of March last, fifty years had elapsed since the production at the Magdeburg Stadt-Theater, of Richard Wagner's first opera "Die Novize von Palermo," an event which the subsequent fame of the then Magdeburg Capellmeister has rendered memorable. The work itself belongs to the "unrecognised" lyrical productions of the poet-composer, having been written before he had formed any style, or conceived any definite ideal, of his own. An interesting account of the above first performance will be found in THE MUSICAL TIMES for March, 1883.

Heinrich Schütz's "Passions-Musik" was performed for the first time in Berlin, on Good Friday last, by the Schnöptsche Gesangsverein. A further step has thus been taken in the revival of the works of the "Father of German Music," the forerunner of Sebastian Bach, and one of the most interesting among the composers of the seventeenth century. The history of music affords no more striking example of the organic development of a peculiar art-form, than that presented in the several settings of the "Passion" by Schütz, as compared with those of the later master, which have become so familiar of late years to amateurs in this country. If Bach's genius was by far the greater of the two, it is well also to remember how much he owes in his sublimest works to the inspiring and directing influence of Heinrich Schütz.

A highly successful first performance of Hector Berlioz's opera "Benvenuto Cellini," took place last month at the theatre at Carlsruhe, under the direction of its zealous Capellmeister, Herr Felix Mottl. We extract the following interesting paragraph about the work and its performance at the above theatre from the pen of Richard Pohl. Writing in the *Musikalisches Wochenblatt* of the 8th ult., that eminent critic remarks: "Felix Mottl has systematically educated his public for the appreciation of Berlioz by Concert performances. He wisely commenced with 'Faust,' the most popular of his works. He then produced instrumental portions of 'Roméo et Juliette,' followed by the 'Symphonie Fantastique,' and, as a crowning effort, the grand Requiem; a truly noble artistic achievement! With the 'Carnival' Overture the Carlsruhe public had been for some time familiar, and thus the way had been fully prepared for Berlioz's first and greatest operatic work. The history of the 'Cellini' representations is a curious one. First produced in Paris, in 1838, it was a failure. Again brought out in London, in 1852, it failed to attract, while in the same year it was well received by the public at Weimar. Revived at the latter place, under Liszt, in 1856, 'Cellini' was not again heard

of until 1878, when Hans von Bülow produced it at Hanover, an example which was followed by the Leipzig Stadt-Theater two years later, Herr Anton Schott singing the title-part. To these must now be added the recent performances of the opera at Mannheim and Carlsruhe. Munich and Prague are to follow next, and Paris also seems at length to be again stirring in the matter, where M. Carvalho, of the Opéra Comique, is said to be preparing the work for next season. This, then, has been the entire past career during nearly fifty years of a work abounding with genius and originality, truly grand in many of its scenes, and distinctly interesting throughout."

A biography is about to be published in German of J. G. Kastner, the Alsatian composer and musical savant, the intimate friend of Berlioz. The work, which has Herr H. Ludwig for its author, will form an interesting contribution to the musical history of the early part of the present century.

The newly founded Liszt Verein of Leipzig gave a grand orchestral Concert on the 8th ult., at the Stadt-Theater, including a performance of the "Faust" Symphony by that master, for which no less than seven rehearsals had been held by the Conductor, Herr Nikisch. Richard Pohl, the well-known critic, and one of the champions of Liszt's music, has just been elected honorary member of the Society, concerning which a German contemporary writes: "There can be no question at all that the Liszt Verein has already become a real power in the musical world of Leipzig with which those (and there are not a few) who are hostile to this modern phase of our art will have to reckon. It is but just to add, however, that some of the most pronounced antagonists of the composer have paid their tribute of admiration to the 'Faust' Symphony, after the masterly interpretation of the work under the direction of Herr Nikisch."

By a curious coincidence two German composers have lately been employed, unknown to each other, upon the composition of operas founded upon identical subjects—viz., that of Merlin, the prophet and enchanter of British legendary fame. Both operas have, moreover, been accepted for performance during next season, when Herr Goldmark's "Merlin" will be brought out at Vienna and Leipzig, and Herr Th. Rüfer's opera, with the same title, will be submitted to the audience of the Berlin Opera House. The coincidence, as we have said, is a curious, though by no means an unprecedented one, the most notable example being, perhaps, the simultaneous occupation of Spohr and Weber with the subject of "Freischütz," which, however, the former wisely abandoned as soon as he became aware of the intentions of his rival in the field of operatic romanticism. The success of two operas of "Der Freischütz" would scarcely be conceivable, but a "Merlin" suggests dramatic situations and psychological problems akin to "Faust," and readily admits of various musical treatment. Thus the production of the two new operas in question will be looked forward to with some interest.

A new five-act historical drama, entitled "Die von Hutten," was produced on the 10th ult. at the Leipzig Stadt-Theater, and exceedingly well received by a distinguished and critical audience. The author, who has adopted the *nom de plume* of Carl Marius, is a grandson of the composer Carl Maria von Weber.

About one half of the sum required (£1,000) for the projected Weber statue to be erected in the composer's native town, Eutin, has so far been subscribed for. Hopes are still entertained by the committee that sufficient funds will eventually be forthcoming, not only for the above purpose, but likewise for the acquisition by the nation of the small house where the composer of "Freischütz" first saw the light. To be sanguine is one of the cardinal virtues of festival committees, and hopefulness displayed under circumstances so little promising constitutes in itself an element of ultimate success, though it may now appear somewhat doubtful whether the Weber statue will be far enough advanced to be unveiled at the centenary of the composer's birth in December next.

At a recent sale of autographs held at Berlin, the following from the pens of celebrated musicians were amongst the most noteworthy. The prices realised on this occasion (which we give in English currency), although

of course regulated in a great measure by the intrinsic importance attaching to the respective manuscripts, may also serve as a kind of barometer of the ever-changing popular estimation of genius. Thus the sum of £15 was paid for three songs by Schubert, while two minuets (as yet unpublished) from the hand of Mozart, scored for a small orchestra, fetched £12 10s. A setting for male chorus of Goethe's weird verses "Im Nebelgeriesel" (the gipsy song in "Götz von Berlichingen") from the pen of Mendelssohn, dedicated to the violinist, Edward Rietz, and likewise unpublished, was knocked down for £7 10s. Wagner figured in the catalogue with a sketch of the first scene of "Rienzi," dated Riga, August 7, 1838, and with a letter written to Capellmeister Reissiger, of Dresden, dated July 3, 1848, and another to Bülow, without date, which realised £5 5s., £3 13s., and £2 1s. respectively. The complete manuscript of Weber's overture entitled "The Ruler of the Spirits," dated November 8, 1811, was sold for £15, and a letter by the same composer directed to a friend in Vienna for £4 2s.

Herr Nicolaus Oesterlein, the wealthy Viennese Wagner-enthusiast, has just published a second pamphlet in favour of the establishment in one of the central towns of Germany of a "Richard Wagner Museum," an institution the appropriateness of which no one will call in question. Considering, moreover, that Herr Oesterlein has offered his own collection, comprising no less than upwards of 8,000 Wagneriana, as a substantial contribution towards the realisation of his scheme, his efforts in so interesting a cause should certainly ere long be crowned with success.

The dates of the forthcoming festival performances at Bayreuth have been fixed as follows: "Parsifal" will be given on July 25, 26, and 30, August 2, 6, 9, 13, 16, and 20, and "Tristan und Isolde" on July 27 and 29, August 1, 5, 8, 12, and 15. The price of admission for each performance will be the same as on former occasions—viz., twenty marks.

Johann Strauss's new operetta "The Gipsy Baron" has already reached its fiftieth performance at the Friedrich-Wilhelmstadt Theater of Berlin.

At the Darmstadt Hof-Theater an opera entitled "Antonius und Cleopatra," by the Count Sayn-Wittgenstein-Berleburg, was brought out with great success on the 17th ult. This distinguished amateur has already become favourably known to the German musical public by an orchestral work illustrative of scenes from the "Frithjof-Saga," produced by the Darmstadt orchestra in 1874.

A Symphony in C minor, by Herr Xaver Scharwenka, the pianist and composer, well-known to English concert-goers, met with a highly favourable reception at a recent Concert of the Berlin Concerthaus. Herr Scharwenka has been for some years the director of a flourishing musical academy in the German capital.

Dr. Langhans, the well-known German musical author, has returned to Berlin, after a short visit paid to this country in connection with the recent festivities in honour of Franz Liszt. The doctor is now engaged upon the completion of his important work, "The History of Music during the seventeenth, eighteenth, and nineteenth centuries," dedicated to Liszt, a review of which will shortly appear in our columns.

Herr Wilhelm Tappert, the well-known Berlin musician, and former editor of the *Allgemeine Deutsche Musik Zeitung*, has started upon a journey of musical research, with especial regard to the study of lute tablature, a subject upon which he has been engaged for some years past, and for the elucidation of which much remains yet to be done. Herr Tappert, who in the course of his investigations will visit this country, is, we understand, undertaking the journey at the expense of the German Government—a remarkable, because unfortunately rare, instance of state aid being afforded for the encouragement of our art in its purely historical and antiquarian aspects.

A Requiem by Felix Draeseke, recently performed for the first time at Dresden, is spoken of in competent quarters as one of the most remarkable productions of that gifted composer.

A new opera, "Das Sonntagskind," by Herr A. Dietrich, has just achieved a great success at the Bremer Stadt-Theater.

An interesting revival, in concert-form, of Marschner's opera "Adolf von Nassau" was given, on the 13th ult., by the Opera Verein of Berlin. The work was last produced on the Berlin stage in 1859.

The *Neue Zeitschrift für Musik*, of the 2nd ult., reproduces a highly characteristic and hitherto unpublished letter directed by Beethoven to King Carl Johann, of Sweden. The letter is dated March, 1823, and is written in the French language.

A Stradivarius violin, formerly in the possession of a London collector, has just passed into the hands of the violin virtuoso, Herr Hugo Heermann, of Frankfurt, for the sum of £1,000. The instrument in question is said to be an exact pendant to the famous Stradivarius owned by Señor Sarasate.

At a Court Concert given on the 2nd ult. at Meiningen, under the direction and with the co-operation of Johannes Brahms, the following was the interesting programme—viz.: Concert-Overture in C minor (Richard Strauss), Prelude and Liebestod from "Tristan und Isolde" (Wagner), songs (Weber and Brahms), Variations on a theme by Haydn, and Symphony, No. 4, in E minor (Brahms).

Madame Pauline Lucca, who has just recovered from a serious illness, is again delighting Viennese audiences in her favourite rôle of *Carmen* in Bizet's opera.

Herr Ignaz Brüll, the composer of the opera "Das goldene Kreuz," has written the music to a ballet entitled "Champagner Märchen," to be shortly produced at the Vienna Hof-Theater.

The French normal diapason has now been definitely introduced in the orchestras of the Berlin Philharmonic Society and of the Vienna Hof-Theater.

The great attraction of the "Concert Spirituel" at the Châtelet Theatre, on Good Friday, was Gounod's last work, *Fantasia on the Russian National Hymn*, for pedal piano-forte and orchestra, which, written in the broad style of Bach, proved a decided success. Madame Palicot, who played the pianoforte part, was very much applauded.

Marie Wieck, the sister of Madame Schumann, who enjoys the greatest popularity with Scandinavian audiences as a pianist, is again engaged upon a brilliant Concert tour in the principal towns of Sweden and Norway.

At the Berlin opera, Victorien Joncières' "Le Chevalier Jean" (the successful performance of which, at the Cologne Stadt-Theater, we some time since recorded), was performed for the first time on that stage on the 17th ult., and met with a very sympathetic reception.

Under the title of "Le Songe d'une Nuit d'Été, Féerie d'après Shakespeare," "A Midsummer Night's Dream" was produced at the Paris Odéon, on the 14th ult., for the first time in France. M. Paul Meurice, the adapter of the French version, has compressed the original play into three acts, and has made sad havoc with Shakespeare's beautiful creation. The whole of Mendelssohn's music was executed by an excellent orchestra and chorus, under the direction of M. Colonne.

Liszt's oratorio "St Elizabeth" is to be produced at the Paris Trocadero during the first week of the present month, under the direction of Signor Vianesi.

The Maestro Verdi paid a visit to the French capital last month, with the object probably of coming to an arrangement with the directors of the Grand Opéra respecting the performance of his new opera "Iago," or as it appears now to be called "Othello." No definite understanding seems however to have been, as yet, arrived at.

Herr Anton Rubinstein, continental journals inform us, has been created by the Emperor of Russia a General Music Director, a title which raises the eminent pianist-composer to the rank of a Russian "Oberhofmarschall," and entitles him to the wearing of a, no doubt, most gorgeous uniform.

Anton Rubinstein delighted all musical Paris last month with his famous series of Historical Pianoforte Recitals. During his stay at the French capital, the genial artist conducted a performance of his ballad "La Nymphé," for female chorus and contralto solo, at the vocal academy of Madame Marchesi, where he was also prevailed upon to play several pianoforte pieces by Chopin, and of his own composition.

Victor Massé's posthumous opera, "Une Nuit de Cléopâtre," was produced on the 15th ult. for the first time at

Geneva, where it met with a favourable reception. At the same town a new Symphony, entitled "David Livingstone," was performed at one of the Concerts Classiques and greatly applauded. The composer is M. Kling.

Liszt's Mass, known as the "Graner Fest-Messe," was the principal item in the programme of the Liszt Festival recently organised in the music-loving Belgian town of Liège, under the direction of M. Hutoy.

An opera, "Gwendoline," by M. Emmanuel Chabrier, was successfully brought out on the 10th ult., at the Théâtre de la Monnaie, of Brussels. In the meantime, however, the director of that establishment, M. Verdhurt, has been obliged to declare his insolvency, and the performances are being carried on by a temporary management, pending fresh arrangements to be made in order to save the leading Belgian stage from a serious collapse.

According to *Le Ménestrel* there have been 650 new operatic works by native composers produced at Italian theatres during the last eighteen years, giving an average of thirty-six annually.

The Italian opera of St. Petersburg appears to be in a bad way, its director, M. Karkoff, having deemed it prudent to disappear, while the company continue for the present to give representations of opera on their own account.

Arrigo Boito, whose one opera "Mefistofele" has rendered him famous, and who for the space of some ten years has produced no fresh operatic work, is said to have completed a lyrical drama entitled "Nerone," which will ere long be brought out at one of the leading theatres of Italy.

A new operetta by the Maestro Vincenzo Galassi was recently produced and much applauded at Naples. It is entitled "Il Testamento dello zio Saverio."

One of the finest theatres in Italy, the Teatro Apollo of Rome, which but a few years ago was completely renovated, is about to be demolished to make room for the carrying out of an extensive scheme for the regulation of the river Tiber.

"Les Pêcheurs des perles," an early opera from the pen of Bizet, was recently brought out with much success at the Scala, of Milan.

A Polish National Theatre is to be built in Cracow, for which purpose the sum of 60,000 florins has been contributed by an anonymous art-lover in that town.

The journal *L'Arte*, of Catania, some time since offered to award two prize medals to successful competitors in the composition of a vocal quartet. Among the thirty-eight applicants none were found worthy of the distinction, and the medals, a gold and a silver one, remain as yet in the keeping of the generous editor of *L'Arte*.

A new periodical, devoted to the cultivation of the harmonium, is being published in France, under the title of *L'Harmonium au Salon*. It is edited by a musical professor, M. Clément Loret, of Saint-Louis d'Antin.

We have received the current numbers of the *Leipsiger Musik und Kunst Zeitung*, a fortnightly journal, formerly entitled *Parsifal*. It appears to be an ably conducted paper, dedicated to general art interests, and is published by Edwin Schloemp, of Leipzig.

The death is announced, at Paris, of Louis le Bel, formerly a professor of singing at the Conservatoire, and Director of the Chorus at the Opera Comique, aged seventy-three.

At Vienna died, on March 24, Max Wolf, at the early age of forty-six, the composer of numerous successful operettas.

Madame Marie Heilbron, the well-known *prima donna*, died, on March 31, at Nice, having only reached her thirty-seventh year. She was born at Lyons, her parents being of Dutch nationality.

CORRESPONDENCE.

NAME OF OLD TUNE WANTED.

TO THE EDITOR OF THE "MUSICAL TIMES."

SIR,—In the universal decay and disappearance of Folk-music and Folk-lore before the devastating progress of the Board School, so small a matter as the present may not be devoid of interest to the musician. Can any of your readers then throw light upon the genesis of a song now to

be heard in the streets and new to my ears, though obviously not of modern origin? The old tune of the "frozen-out" to the words "We've got no work to do-o-o!" is familiar to every one and is a well-known melody of traceable lineage, but this winter the rogues and vagabonds who defraud the charitable by posturing as "the unemployed" have adopted a song of superior character, which runs thus:—



There are two verses, of which the first is as follows:—

What will become of England if things goes on this way,
When crowds of honest working men are starving day by day!
They cannot get employment, for bread their children cry,
And hundreds they have died for want and now lies in their graves.

The last line should of course be "and in their graves now lie." These touching lines, added to the really pathetic ring of the tune, produce more practical results than did ever Orpheus with his lute. Did but a small portion of the silver and copper harvest fall to the hands of the "honest working man" we might exult in the power of divine music, but as this is unhappily not the case we may confine ourselves to curiously enquiring into the history of this tune. The words, of course, are of to-day, but the melody cannot be. The drop of a third from the tonic in the fourth bar would seem to point to an Irish origin, but at least it never came from the music-hall. Any information would oblige

Yours truly,

F. CORDER.

CHARLES DIBDIN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The baptismal record quoted by Mr. Joshua D. Horwood, in your April issue, rather tends to make the question as to the date of Dibdin's birth still more complicated. The generally received date is March 15, 1745; but obviously this is wrong, if the Charles Dibdin baptised on March 4 in that year was the future composer. The name Dibdin, or Dibbon, is indigenous to Southampton and neighbourhood (there is a village, Dibbon, near Hythe), and to me it seems not impossible that the entry in question refers to another person. This is supported by the description of the father as "clerk of this parish," whereas Dibdin himself says his father was "a silversmith, and a man of considerable credit." A substantial silversmith is not usually found acting as parish clerk.

The inscription on Dibdin's tombstone only proves that his widow thought his age to be 69. As her information presumably proceeded from her husband, who was himself astray as to the early dates of his life, her opinion cannot be taken as conclusive.

I should like to correct the last statement in my former letter. Licences were refused both to the Circus and the Helicon. In the former case, the difficulty, originating in the intrigues of Grimaldi and Hughes, was at last surmounted; in the latter, a gale blew down the building, and the license was no longer required.—Yours faithfully,

EDWARD RIMBAULT DIBDIN.

Orme's View, Liscard, Cheshire, April 15, 1886.

MADRIGALS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I had hoped that Mr. Baptie's interesting letter in your February number would have elicited a response from some professor of authority in the musical world, or perhaps from the Conductor of some well-known Choral Society, who could have told us the real reason why Madrigals are now neither published nor performed.

It seems to me unfair to suggest that it is in consequence of want of enterprise in the music trade, for on looking through Messrs. Novello's catalogue alone, I find about

thirty-seven madrigals of the English and foreign schools in the "Glee Hive," twenty-five in THE MUSICAL TIMES, twenty-three in Leslie's Collection, and several in the "Part-Song Book"; besides these, twenty-seven in the "Triumphs of Oriana," nineteen in Webbe's Collection, and seventy-nine in "Oliphant's," are published in parts. All of these are low enough in price, and, although a number of duplicates may be found among them, would form a repertory large enough to keep a Madrigal Society at work for several seasons, at the end of which time the question of publishing more might be raised.

This is a subject on which I write with great interest, as for some years past I have had a small party of amateurs meeting at my own house to sing works of this description, and my experience is, not that the material available is insufficient, but that for some unaccountable reason the taste of the day has been diverted to the more modern Part-song, and that not a tithe even of the Madrigals, which may be bought for a few pence, are at all known to the present generation of choral singers.

As an orchestral player, I have constantly been present at Concerts of small choral Societies, where, after a Cantata, the second part has been miscellaneous; but hardly ever is a Madrigal introduced: always Part-songs, good, no doubt, but surely not in a higher style of art than the works of the Madrigalian Era.

Of course there are slight practical difficulties, such as the extended compass of some of the parts, but they are as nothing compared with the awkwardness, say, of Palestrina's "Missa Papæ Marcelli," which has been made practicable, at all events, by the late Conductor of the Bach Choir; but the Concert of the Bristol Madrigal Society at the Albert Hall last season must have convinced the thousands present that nothing in the way of unaccompanied vocal music can be more sonorous and satisfactory to an audience than a Madrigal when well performed.

I fear the plan suggested in your last number by Mr. Heywood will hardly create a demand for music of this character; and really with the melancholy example of the Musical Antiquarian Society before us, and the suspended animation of the Purcell Society in our own time, we can have but little hope of successful publication by subscription.

What is needful is, I think, that our Conductors should introduce to their choirs those works which can already be obtained; and from my own experience I can almost promise that a demand will arise, from both singers and listeners, for further efforts in the same direction.

Yours faithfully,

J. W. MATTHEW.

92, Finchley Road, N.W.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

The Notices of Concerts at Portsmouth should have been sent in time for our last number. We shall be glad if our Correspondent will occasionally furnish us with condensed accounts of musical performances in his immediate neighbourhood, for our "Brief Summary."

E. A. S. ORR.—We are unable to recommend anything for the purpose you name.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABINGDON.—The Junior Guild of St. George gave a Children's Concert in the Council Chamber on Saturday, the 10th ult. A crowded audience testified to the general interest felt in the performance of the

young students, in whose work Mr. Ruskin has so kindly expressed his sympathy and interest. The Concert brought to a successful close the first series of practices, by the music pupils of the Guild, which commenced in January last, under the direction of Mrs. Slade Baker. The programme included part-songs by Kinross, vocal solos by Arne and Dvorak, piano solos by Beethoven, Haydn, Heller, and Liszt, violin solos by Wiener, Hauser, and Rossini, and two trios for piano, violin and cello, by Beethoven and Mozart. The Concert was very enjoyable and reflected much credit on all who took part in it.

ASHTON-UNDER-LYNE.—A very successful performance of Prout's *Hereward* was given by the Philharmonic Society on March 26th. The solo vocalists were Miss Leighton, Miss Halliwell, Mr. Seymour Jackson, and Mr. Musgrove Tufnail. Mr. Irvine Dearnaley, Organist of the Parish Church and Musical Director of the Manchester Gentlemen's Glee Club, conducted.

BANGOR, COUNTY DOWN.—The Bangor Musical Society gave the last Concert of the season on Thursday, the 16th ult., in the Ward Schoolroom. The principal vocalists were Mrs. Morgan Byrne, Mrs. Thos. H. Crowe, Mrs. Purdon, Miss Burne, and Messrs. Benson, Dalzell, Hunter, Guthrie, and McLean. Miss Maguire played Weber's "Polacca Brillante" in E flat in good style. A Beethoven Trio, for piano, violin and violoncello, played by Messrs. Thos. H. Crowe, W. Benson, and R. E. Ward, was well received. The part-songs were admirably sung by the members of the Society, and their Conductor, Mr. Thos. H. Crowe, is to be congratulated on the success of his efforts.—The new organ, built for the Parish Church by Messrs. Annesons, of Grammont, was opened on Easter Sunday at the Morning Service. The Service was fully choral, consisting of Smart's Te Deum in F, Garrett's Jubilate in F, and Stainer's anthem "They have taken away my Lord." The Evening Service was also choral, and at the conclusion, the Organist of the Church, Mr. Thos. H. Crowe, who had presided at the instrument at both services, gave selections from Bach, Handel, and Smart. The good voicing and pure tone of the instrument reflects great credit on the builder.

BELFAST.—The twelfth season of the Philharmonic Society was brought to a close on the 2nd ult., by the annual Members' Concert. The third part of Schumann's *Faust* commenced the programme. The solos were well rendered by members of the Society, and the choruses, as a rule, went well. The second part of the Concert, which was miscellaneous, included a duet, "Weep you no more," by Professor Crossley, excellently sung by Mr. and Mrs. Mantell, and accompanied by the composer, and two movements of Goltermann's Concerto, for violoncello and orchestra. Mr. Edgar Haines led the band, Herr Werner accompanied, and Herr Beyschlag conducted.—The members of the Queen's College Musical Society terminated their fifth season on the 9th ult., with a Concert in the Examination Hall of the College. The principal items in the excellent programme provided were Haydn's Motett, "Distracted with care and anguish," well sung by the members of the Society; Rubinstein's "Die Nixe" for female voices and solo, finely rendered by Miss Milligan and the ladies of the Society; the solo, with chorus, from *Orpheus*, "Oh in pity be moved by my grief," the solo part most effectively given by Mrs. R. J. Porter; and two violoncello pieces, so exquisitely played by Herr Rudersdorf as to excite the utmost enthusiasm. Amongst the vocal solos must be mentioned Mrs. Porter's "Only once more" (Moir), Mr. Louis Mantell's "Laird from dreams of thee" (Salaman), and Mr. T. B. Boyd's "The Elf-King" (Schubert). Herr Beyschlag conducted with his usual care and judgment. Mr. Carl Leckie playing the accompaniments with much effect.—The members of the Lisburn Choral Society for their Concert rendered, very creditably, selections from *The Messiah*, the solos being taken by Mrs. Freeman Dudley, Miss C. Milligan, and Messrs. Piton and Imrie; Mr. R. Kent Atkinson, conducted. The Hillsboro' and Lurgan Societies have also given Concerts in those towns, Mr. W. Hartz conducting on each occasion.

BLACKBURN.—The members of the Vocal Society brought their eleventh season to a successful conclusion, on March 31, with a fine performance of Cowen's *Sleeping Beauty*. The solos were sustained by Miss Henry, Miss Carmichael, Mr. Seymour Jackson, and Mr. O. Thompson. The second part of the programme was miscellaneous. The band, selected from Mr. Halle's orchestra, was most effective. The Concert was conducted by Mr. W. H. Robinson with his usual earnestness, and was thoroughly appreciated by a crowded audience.—The second Concert of the eleventh season of the St. Cecilia Society was given in the Exchange Hall on Thursday, the 9th ult., under the conductorship of Mr. J. H. Hooks, of Bradford. The work selected for the first part was the dramatic legend *Cinderella*, by Hofmann, the principal parts in which were ably sustained by Miss Thudichum (*Cinderella*), Mrs. Clarke of Bradford the Fairy Queen, and Mr. John Higginson (the King). The band comprised many of the most eminent members of Mr. Halle's orchestra, with Mr. H. Nuttall as leader. The second part was miscellaneous, opening with Schubert's "Unfinished" Symphony in B minor, and concluding with the March from *Tannhäuser* (Wagner). The choir sang with great precision, particularly in the part-song "Moonlight" (E. Fanning), and Mr. S. Thornborough, who has recently been appointed Organist of Chapel Street Congregational Church, sang "Cujus animam" (from Rossini's *Stabat Mater*) in excellent style.

BOLTON.—On Saturday, March 27, the Philharmonic Society gave a performance of *Judas Macabæus* in the Temperance Hall. The solo vocalists were Madame F. Hyde, Miss A. Walker, Mr. H. Taylor, and Mr. Scholes.—The Choral Society held an "open" meeting in the Town Hall on the 14th ult., when Villiers Stanford's "God is our hope and strength," Handel's *Act and Galatea*, and Dr. Bridge's part-song in memory of Joseph Maas were presented to a large audience. A Fantasia by Liszt, well played by one of the members, was highly appreciated. Mr. E. W. Appleyard conducted.

BRISTOL.—The annual Recital of Sacred Music by the United Presbyterian Church Choir, under the conductorship of Mr. R. W. Pentland, took place in the church on March 26, in presence of a large number of members and friends of the congregation. The programme consisted of miscellaneous selections, and the choir, numbering about thirty-five voices, evidenced a very commendable degree of

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efficiency. The principal choruses were "And the glory" (Handel), "Ye shall dwell in the land" (Stainer), "Praise His awful name" (Spohr), and "O Father, whose Almighty power" (Handel). Several solo vocalists contributed with much effect to the programme, and were cordially received. Two piano and harmonium duets—Overture (*Messiah*) and March (*Elis*)—were performed during the evening by Mr. Pentland and Mr. W. P. Gale, in both of which these gentlemen evinced thorough mastery of their respective instruments. Before concluding with the "Hallelujah" chorus (Handel), Mr. James Thin proposed a vote of thanks to Mr. Pentland and the choir, which was seconded by Councillor Robert Anderson, and cordially responded to.

BROUGHTY FERRY, N.B.—On Thursday evening, the 1st ult., the Choral Union gave a very satisfactory rendering of F. H. Cowen's *Sleeping Beauty*. The vocalists were Miss Eleanor Farrol, Miss Josephine Cravino, Mr. Kedfern Hollins, and Mr. J. Bridson, all of whom were highly successful. The choruses were sung with spirit and precision, and evinced careful training on the part of the Conductor, Mr. Neale, who is to be congratulated on the success of his efforts. The second part of the programme, which was miscellaneous, included a sketch for orchestra, "The Princess of Thule," by Mr. J. More Smetton, which obtained a most favourable reception.

CARSHALTON.—Farmer's Oratorio *Christ and His Soldiers* was admirably rendered at Mr. J. H. W. Oclees' Concert, given at the Public Hall, on Thursday evening, the 15th ult. The solos were well sung by Masters Sadler and Middleton, Mr. Cripps, and Mr. Foster. There was an excellent orchestra, conducted by Mr. Oclees. The second part of the programme was miscellaneous.

CHILTEHAM.—The Musical Society, under the conductorship of Mr. Von Holst, gave its final Concert of the thirtieth season, in the Assembly Rooms, on Monday evening, the 5th ult. The programme included the first part of Mendelssohn's Oratorio *Ellijah* and selections from Weber's *Oberon*. The chief singers were Mrs. Frank Danbury, Mr. Ferguson, Miss Cookworthy, Miss Mary Morgan, Mr. d'Arcy Ferris, and Mr. Montague Worlock, all of whom were most successful. There was an excellent band and chorus.

CHESTER.—Dr. J. F. Bridge's Oratorio, *Mount Moriah*, was sung in the Cathedral, at a Special Nave Service, on Tuesday in Holy Week.

CHISWICK.—On March 30 a Concert was given in Chiswick Hall by the pupils of Mr. R. W. Lewis. The chief features in the programme were Mozart's Sonata in F (given by Mr. L. Potons), an Allegro Brillante, an Impromptu (by A. H. Vest), and Beethoven's Sonata in G, all of which were well played. Amongst the vocal items must be mentioned two new songs, "Not alone" and "When the storm is over" by Mr. Lewis, which were very cordially received.

CREWE.—The members of the Philharmonic Society gave their second and last Concert of the season in the Town Hall, on Wednesday evening, March 31, before an appreciative audience. The work performed was Handel's *Samson*, the principal vocalists being Miss Kate Fusselle, Miss Louisa Bowman, Mr. Holberry Hayyard, and Mr. A. S. Kinnale (the latter gentleman in place of Mr. Robert Grice, who, in consequence of a sudden family bereavement, was unable to fulfil his engagement). The orchestra, which had been considerably reinforced by members of the bands of Messrs. Charles Hallé and De Jong, was under the able leadership of Mr. Henry Nuttall, and proved very efficient. The choral numbers of the Oratorio were, with slight exceptions, well rendered, and much praise is due to the conductor, Mr. G. Young, for the care and attention bestowed in rehearsal, and for the manner in which he directed the Concert. Mr. Henry Richardson, a member of the Society's orchestra, played the trumpet obligato to "Let the bright Seraphim" in a masterly manner.

DAKEITH, N.B.—Haydn's *Creation* was performed by the Philharmonic Society, on the 5th ult., the soloists being Miss Winnie Beaumont, Mr. D. Macdonald, and Mr. A. McGill. The Beaumont's solos were given with considerable taste and executive skill, and the trios and duets were admirably rendered. Mr. Charles Guild conducted. The choir numbered upwards of 100 voices.

DARLINGTON.—The members of the Orchestral Society gave their sixth annual Concert on the 2nd ult., under the conductorship of Mr. Fred. Tovey. The programme was an excellent one, the principal item being the C minor Symphony of Beethoven. The Concert was in every respect the most successful yet given by this flourishing Society. Mr. Fredericks, of Lichfield Cathedral, was the vocalist, his songs being rendered with great taste and judgment. Two violin solos were admirably given by Mr. J. H. Beers, of Newcastle. The band (consisting of fifty performers) was highly efficient.

DINGWALL, N.B.—Tipton's Service of Song, entitled "Uncle Tom's Cabin," was most successfully given in the Masonic Hall, on Wednesday evening, March 31, by an efficient choir under the conductorship of Mr. Naughty, the reader was Mr. McMillan. Inverness. Miss Ross contributed a pianoforte solo, and Mrs. Binning accompanied throughout on the harmonium.

EALING.—The last of the series of Popular Concerts was given at the Lyric Hall on Saturday, March 27, when the secretary, Mr. Harold Savery, took a well-deserved benefit. The honours of the evening were shared by Mrs. Dyke, who sang "The Worker" and "Only for one" admirably; Mr. Harold Savery, whose songs "Les Rameaux" and "The Devout Lover" were excellently rendered; Mr. Herbert Thorndike, who contributed "The Treador's Song" and "Across the far blue hills, Marie"; and Mr. A. Fred Leard, whose pianoforte solos showed him to be a brilliant executant. Valuable assistance was also given by Miss Chaswell (violin), Miss Annie Chappell, Miss Winifred Dyke, Mr. Ralph Dawes, Mr. William Pinney (harmonium), and Herr Victor Gollmick.

On Wednesday, the 15th ult., a Lecture on the "Life of Mozart," with musical illustrations, was given by Mrs. Charles Clark at Haven Green Church, in aid of the Choir Fund. The illustrations included specimens of Mozart's compositions, from the earliest period to the great "Jupiter" Symphony, and were all most creditably given. The orchestra was under the able direction of Mr. S. Dean Grimson, assisted by Messrs. A. Pitman, Lawrence, J. E. Hambleton, W. L. Beddome, &c.; Miss Evelyn Goring, A.K.A.M., Miss Ellen Haas, and Mr. Skinner contributed

vocal selections from Mozart's operas, and the choir sang effectively in the Kyrie from the Twelfth Mass, &c. Mr. George Tomling presided at the organ, and Mr. W. H. Treffy was the Conductor.

EASTBOURNE.—The members of the Musical Society gave an excellent performance of Sir Michael Costa's Oratorio, *Nadana*, at the Pavilion, Devonshire Park, on Monday, the 5th ult. The solo artists were Miss Bertha Moore, Miss Eliza Thomas, Mr. Fredericks, and Mr. Bevan. The orchestra was led by Mr. E. J. Sangster, and Dr. Sangster conducted.

EDINBURGH.—We understand that Mr. W. Harrison, conductor of the local Choral Union, has been commissioned to compose some new music for the next meeting of the Diocesan Choral Association, which takes place in St. Mary's Cathedral on June 26. The meeting is one of considerable importance, the chorus being drawn from all the Episcopal choirs of Edinburgh, and composed for the most part of trained and thoroughly efficient singers.

FALKIRK, N.B.—The Falkirk Local Chorus gave a miscellaneous Concert on the 9th ult., when a selection of part-songs was capitally rendered, under the conductorship of Mr. F. Bridgman. Miss Winnie Beaumont, Miss J. Pearson, and Mr. J. Fleming contributed songs, all being well received.

FOLKESTONE.—At a special Lenten Service held at Christ Church on the 20th ult., a selection from Haydn's *Pastoral* was sung by the Choir and Choral Union in connection with the Church. The soloists were Masters Fidge and Norman, and Messrs. Rose and Baker. Mr. Rose also sang the tenor air "For there is mercy" from Bunnett's "Out of the Deep," and Master Norman, Handel's "He was despised." The service was under the direction of Mr. W. E. Fairclough, the Organist and Choirmaster, who also played C. H. Lloyd's Organ Sonata in D minor during the service.

GALASHIELS, N.B.—The annual Concert given by the Choral Union took place on the 7th ult., when *Judas Maccabeus* was performed. The solos were sung by members of the Union, assisted by Miss Winnie Beaumont, Mrs. Mackenzie, and Mr. G. Welch. The florid soprano solos were sung with great effect, and the band rendered efficient aid in the accompaniments. Mr. W. Morris, Organist of St. Peter's Church, accompanied, and Mr. Oxley, Organist of St. Paul's Church, conducted. Spohr's *God, Thou art Great*, was given at a special musical Service in St. Paul's Church on the evening of Good Friday. The soprano solos were taken by Miss Winnie Beaumont, who also sang two sacred airs with excellent effect. Mr. Johnstone gave a bass solo, and Mr. Oxley, S.Mus., T.C.L., contributed three organ solos.

GRAHAMSTOWN, CAPE COLONY.—At a meeting of the Select Vestry, held on the 11th ult., at the Chapter House, St. George's Cathedral, the Lord Bishop in the Chair, Mr. H. Winny was confirmed in his appointment as Organist and Choirmaster of St. George's Cathedral.

HARROGATE.—The members of the Philharmonic Society gave a performance of Haydn's *Creation* on the 6th ult., in the Spa Concert Room. The principal vocalists were Miss Bessie Holt, Mr. Seymour Jackson, and Mr. Dan Billington, all of whom were highly successful. The choruses were well rendered, and the band lent most efficient aid. Mr. John Shaw conducted. There was a large audience.

HAYWOOD.—The members of the Glee Club gave a Concert on Tuesday evening, March 30, in the large Hall of the Reform Club. The glees were well rendered, and vocal solos were contributed by Miss Ashworth, Miss Dews, Messrs. W. Rowe, W. H. Kershaw, H. Greenhaigh, W. Gorton, and J. H. Greenwood. The Concert was under the direction of Mr. Kershaw.

LEEDS.—The first Saturday Concert, under the management of the Coliseum Company, was held on the 10th ult. The solo artists were Miss Bessie Holt, R.A.M.; Miss Sara Cragg, Miss Singleton, Mr. J. Atha, Mr. J. Brownning, and Mr. Wadsforth. Glees were contributed by members of the Leeds Sacred Harmonic Society. Miss Holt was highly successful in all her songs.

LEWISHAM.—The St. John's Choral Society, numbering about 120 members, gave its third and last Concert of the season in the Church Room, on Friday, the 19th ult. The programme included Stainer's Cantata *The Daughter of Jarius*, Spohr's *God, Thou art Great*, and (in the miscellaneous selection) Schubert's Psalm for ladies' voices, "The Lord is my Shepherd," and Mendelssohn's "Judge me, O God." The almost perfect rendering of these works reflects the highest credit upon all concerned. The solo parts were taken by the following members of the Society: Mrs. Abbott, Miss Simson, Miss L. Pyne, Miss Schmidt, Mr. P. H. Fulkes, Mr. E. Harris, Mr. Tindall, Mr. Manwaring, and Mr. Kenneth Britton. In the second part, Miss L. Pyne played Thalberg's "Moss in Egitto," and Mr. Bridge sang Handel's "Honour and Arms." Mr. Herbert J. Smith was the accompanist, and Mr. F. A. Bridge conducted.

LEYTON.—A Concert was given in the Town Hall on Monday evening, March 29, under the direction of Mr. Courtenay Woods, R.A.M., Organist of the Parish Church, in aid of the choir. The artists were Miss Kate Fusselle, Miss Annie Dweley, Mr. William Nicholl, and Mr. Frank May, vocalists; Miss Scott Gardner, R.A.M., and Mr. Courtenay Woods, solo pianists and accompanists. The Concert was well attended and much appreciated. The singing of Miss Fusselle, Miss Dweley, and Mr. William Nicholl was of a high order, and Mr. Frank May deserves special mention for his singing of Mendelssohn's "I'm a roamer," and Hiller's "Coyest maid." Miss Scott Gardner proved herself an efficient pianist by her rendering of Schubert's Impromptu in B flat.

MALTA.—Boito's *chef-d'œuvre*, *Mefistofele*, was performed at the Theatre Royal, on Thursday, March 25, before a crowded house. The parts were ably rendered by Mlle. Bevilacqua, who sustained the characters of Marguerite and Elena; Signora Guidetti, Marta and Pantalio; Signor Bello, Faust; Signor Donati, Mephistopheles; and Signor Scopini, Wagner and Nero. The orchestra was under the direction of Signor Ronzani, and Signor Proposito was director of the chorus. The opera was well rendered, and highly appreciated.

MANCHESTER.—Mr. John Towers gave an excellent Concert in the Association Hall on Saturday evening, the 3rd ult., which was

thoroughly appreciated by a large audience. The programme consisted of English and Scottish songs, duets, part-songs, &c., all of which were well rendered by the members of Mr. Towers' Select Choir and Mdle. Christine's Balmoral Scotch Party, the latter of whom appeared in full Highland costume.

MARGATE.—The annual Concert of the Cliftonville Choral Society was given in the Cliftonville Hall on Tuesday evening, March 23. The programme consisted of Dr. Bridge's *Rock of Ages*, C. H. Lloyd's *Hero and Leander*, and a miscellaneous selection. The vocalists were Madame Worell, Mr. Fred. Bevan, and Mr. W. Cripps. Mr. V. Fladgate played a pianoforte solo with much ability, and Mr. W. J. Page contributed a violin solo. Mr. C. Gann led the band, and Mr. J. W. Pearson conducted. The works were exceedingly well rendered, and the Concert most successful.

MARYPORT.—On Friday evening, March 26, the members of the Amateur Orchestral Society (assisted by several friends), gave a Complimentary Concert as a tribute to the memory of their old and respected member, the late Mr. John Brown. The Concert was exceptionally well patronised, and a capital programme was ably rendered. The vocalists were Mr. Swinburn and Mr. J. Thompson. "The trumpet shall sound" was sung by Mr. Thompson, and the obbligate finely played by Mr. H. Thompson.

MELBOURNE.—The 105th Concert of the Metropolitan Liedertafel was given, on February 22, to gentlemen only, at the Athenaeum Hall. The Conductor, Mr. Julius Herz, resumed his *baton* for the first time since his return from Honolulu, and was very warmly welcomed. Contrary to the usual custom, there were no vocalists, the programme being confined to the part-singing of the Society, and to selections by a small but thoroughly satisfactory orchestra of twenty-five performers, led by Mr. Henry Curtis. Of the six orchestral numbers, the most popular was Beethoven's "Turkish March," from the *Ruins of Athens*. Schumann's "Träumerei," with which it was bracketed, served to exhibit the sympathy of the stringed instruments, while Chopin's "Marche Funèbre" afforded the Conductor the best opportunity for the display of the pains he had taken to thoroughly drill all his executants into subordination. Hitherto the Society has confined itself rather closely to the modern German and French writers. On this occasion it produced four familiar numbers from the old "Orpheus" collection, so popular with all English class clubs. The "Soldier's Love," with its tramping hum of chorus obligato to the tenor solo "Dearest maid now fare thee well," was the first. In this Mr. Smith, of Williamstown, whose high-chest register is a standing source of strength to the Society, surprised and delighted the audience by a rendition throughout in the falsetto. The humorous glee, "Dr. St. Paul," met with a boisterous reception, and the part-songs "Oft when eve" and the "Sabbath Call" were sung with rare sympathy. Eisenhofer's canon of 2 in 1, "He who trusts in ladies fair," was the most skilful piece of contrapuntal work of the programme; but the Society seemed to have reserved itself for a final effort to do honour to their old friend and *confrère*, the late Mr. Elissar, by their excellent and spirited rendering of his favourite vocal waltz, "Music everywhere." This number closed the best smoking Concert that the Liedertafel has yet given.

MONTREAL.—Mrs. Page Throver's two Concerts at the Queen's Hall—the first on Friday evening, March 19, and the second on Saturday morning, March 20—were in every respect thoroughly successful. At the evening Concert, Rheinberger's Sonata in E flat, for pianoforte and violin (Madame Helen Hopekirk and Herr Gustav Dannreuther), the Theme, with variations, by Beethoven, Op. 18, No. 5 (the Buffalo Philharmonic Club), Fried. Hermann's Capriccio, for three violins (Messrs. Gustav Dannreuther, Ernst Thiele, and Otto Schill), and Mendelssohn's Trio in D minor (Madame Helen Hopekirk, Messrs. Gustav Dannreuther and Heydler), received an admirable rendering, and were much applauded; the vocalist, Herr Max Heinrich, by his excellent singing, also sharing the honours of the evening. The pianoforte playing of Madame Helen Hopekirk, who has already won a high European reputation, elicited great enthusiasm, her marvellous powers being equally displayed in expounding the depth and subtleties of Beethoven, the romantic mysticism of Schumann, and the brilliancy of Mendelssohn. The talents of all these artists were again displayed at the Concert on the following morning, when Madame Hopekirk played a number of works in varied styles, her fine rendering of Beethoven's Sonata Appassionata creating a profound sensation with a highly appreciative audience. The music-loving people of Montreal are certainly much indebted to Mrs. Throver for these two Concerts, the success of which it is hoped will induce her to repeat them at no distant date.

MONTROSE.—On Tuesday evening, the 13th ult., the Harmonic Union gave its last Concert for the season in the Assembly Hall, which was crowded by the honorary members and their friends. The programme, which was miscellaneous, was well rendered, the singing of the Union being marked by that refinement for which it has so long been famed. Solos were excellently sung by the members, and highly appreciated. Miss Taylor presided at the pianoforte. At the close Bailie Scott proposed a hearty vote of thanks to Mr. C. B. Taylor, the Conductor.

MUSSELLBURGH.—The Choral Society gave its second Concert in the Town Hall on the evening of Tuesday, the 20th ult. The principal items in the programme were *The Sun Worshipers*, by A. Goring Thomas, and *Hero and Leander*, by C. H. Lloyd. The solos in the first work were taken by Miss Mackenzie and Mr. T. E. Gledhill, who did every justice to the parts assigned to them. In *Hero and Leander* the soloists, Mrs. Charles R. Laing and Mr. Ralph Moore, gave an excellent interpretation of the music of their respective characters. The choruses in both works were rendered with great care and expression by the choir, who also sang the Chorus of *Shepherds "Forth to the meadows"* (from Schubert's *Rosamunde*) in excellent style. The whole performance reflected great credit on the Conductor, Mr. George Maxwell, Organist of Inveresk Parish Church. The programme also comprised two violin solos by Mr. van der Bergh, songs by the soloists, and the trio "Queen of the Night" by members of the choir. The pianoforte accompaniments to the choruses were played in a finished manner by one of the young lady members.

NOTTINGHAM.—Mr. William Press gave his grand Concert in the Albert Hall, on the 3rd ult., before a good audience. The principal vocalists were Miss Spencer Arden, R.A.M., Madame Clara Gardiner, Miss Fannie Lynn, R.A.M., Mr. A. Castings, Mr. Longmore, Mr. C. Gerrard, and Mr. Bingley Shaw; solo pianoforte, Mdle. Marie Fromm; Conductors, Mr. J. Cullen, R.A.M., Mr. Cocker, Mr. F. Marshall Ward, &c.; solo violin, Mr. Alf. R. Watson. There was an excellent band under the conductorship of Mr. T. L. Selby, and a select part-song choir conducted by Mr. J. Adcock.

OLDHAM.—Mr. Lawton's last Recital for the season was given on Tuesday evening, March 30. The programme consisted of high-class music, which was excellently rendered. The vocalist was Madame Du Pré, and Mr. F. Brown contributed violin solos with great success. Mr. John Lawton accompanied. —The St. Cecilia Musical Society gave a performance of Handel's Oratorio *Samson* in the Baptist School-room, Union Street West, on Saturday evening, the 17th ult. The choruses were well rendered, especial mention being due to "Great Dagon" and "Let their celestial consorts." The solos were taken by Mrs. Wood, Miss M. McNeil, Miss Chadderton, Miss M. A. Dronfield, and Messrs. Chadderton, J. H. Davenport, Mills, Kilner, Moysie, and Malcolm, all members of the Society. The accompaniments were played on the pianoforte (Mr. W. Lawton) and harmonium (Miss F. Hartley). Mr. James F. Slater, F.C.O., conducted with care and decision.

PORTMADOC.—On the 16th ult., Haydn's *Creation* was performed by the Choral Society, before a large audience. The principal vocalists were Miss Julia Jones, who made her first appearance in Portmadoc with much success, Eos Morlais, and Mr. John Henry, R.A.M. There was an efficient orchestra, led by Mr. F. Duncanson, and Mr. John Roberts conducted. These annual Oratorio Concerts are much appreciated in the town and neighbourhood.

RAVENSTHORPE.—The members of the Choral Society gave the second Concert of the season in the Co-operative Hall, on Saturday evening, the 17th ult. The first part of the programme consisted of Van Bree's Cantata *St. Cecilia's Day*, and the second part was miscellaneous. The solo vocalists were Miss Cockcroft, Mr. Henry Newcome, and Mr. J. Turner. Mr. Tom Lee conducted, and Mr. S. B. Thornton accompanied.

SELKIRK, N.B.—A selection from *St. Paul* was given by the Choral Union on the 22nd ult. Miss Winnie Beaumont, who was the only professional vocalist engaged, sang the soprano part admirably, and Mrs. Anderson and Messrs. Oliver and Foster rendered their parts well. Mr. W. Morris, Organist of St. Peter's, Galashiels, conducted, and Mr. Colledge, Organist of Selkirk, acted as accompanist.

SHEFFIELD.—The annual Musical Festival, in aid of the Chapel Trust Fund, was given on the 19th ult., in the Hanover Chapel, before a large audience. The programme included Rossini's *Stabat Mater*, Weber's *Mass in G*, and Hummel's *Anna Virgo*. The solo vocalists were Miss Kate Drew, Miss A. L. Morton, Mr. T. C. Royle, and Mr. S. Johnson. Mr. J. W. Phillips presided at the organ, Signor Ginesi at the pianoforte, and Mr. Morton, Organist of the chapel, conducted.

SHERBROOKE (P.Q., CANADA).—The Organ Recitals at St. Peter's Church, on Sunday evenings, by Mr. William Reed have been much appreciated, a large portion of the congregations usually remaining after Evensong. Selections from the works of Bach, Mendelssohn, Handel, Guilman, Batiste, and Lemmens are regularly given, varied by smaller works and arrangements by other composers.

SPENNYMOOR.—On the 6th ult., a Concert was given on behalf of the Floral Society, by the members of the Spenny Moor Glee party, assisted by Mrs. Burdett, Miss McGuinness, and Mr. John H. Manitt. The Concert was very successful, the singers acquitting themselves in the most satisfactory manner.

STAFFORD.—The members of the choir of St. Mary's Church gave a performance of Farmer's Oratorio, *Christ and His Soldiers*, in the Borough Hall, on Thursday evening, March 25. The solo vocalists were Mrs. Thompson and Mr. Reginald F. Wright. Dr. Taylor conducted. The work was admirably rendered.

STRATFORD.—On Thursday, March 25, a Concert was given by Miss E. J. Gollidge, the artists being Miss Clara Dowle, Mr. R. Leng, Miss Woodmansee, Mr. Brewerton, Mr. Farrar, and Mr. Whiteman, vocalists; Miss Adela Duckham (Guildhall School of Music), solo violin; Miss Wayman, Miss Gollidge, Miss Adela Duckham, and Mr. Joseph Scorch, pianoforte. Miss Adela Duckham's violin solos were admirably played and enjoyed.

THURSO.—On Friday, the 16th ult., the Musical Association performed Bradbury's Cantata *Esther* in the Town Hall, before a large and appreciative audience. Mrs. A. H. Bremner, as Queen, sang with great taste and ability. The part of the King was taken by Mr. Leslie, who displayed a powerful voice. Miss Sutherland, as Zerah, was loudly applauded. The choir sang with precision and taste. Mr. S. Townshend conducted, the accompaniments being played by Mrs. Sutherland (harmonium) and Miss Murray (piano).

TOOTING.—The members of the Tooting and Merton Harmonic Society, gave their second Concert, on Tuesday, March 23, in the Vestry Hall. The first part of the programme was devoted to Mendelssohn's *Lauda Sion*, and the second was miscellaneous. The rendering of the choruses testified to the care with which the voices had been trained by Mr. James H. Weager, the Conductor of the Society. The solo vocalists were Miss Laura Brown, Miss Hayter, Mr. J. A. Weager, and Mr. W. Paris. Mrs. J. H. Weager presided at the pianoforte and Miss Ginn at the harmonium.

TORQUAY.—Mr. T. Craddock, Mus. Bac., Oxon., at the request of the rector and churchwardens of St. Mary Magdalen, has been giving a series of Organ Recitals during Lent, the programmes being selected from the works of Bach, Mendelssohn, Beethoven, Haydn, Rheinberger, Bennett, Silas, &c., &c. On the 14th ult., the Misses K. and G. Hicks gave their valuable assistance and sang with much effect the following compositions: "O lovely peace" (Handel), "These are they" (Gaul), "There is a green hill" (Gounod), and "Quis est homo" (Rossini). Mr. Craddock is to be congratulated on the success of these Recitals.

TUNBRIDGE WELLS.—The members of the Vocal Association gave an excellent performance of Mendelssohn's *Elijah* in the Great Hall, on Monday evening, the 12th ult. There was a good orchestra, consisting of a portion of the string band of the Royal Engineers. The solo vocalists were Mrs. Hutchinson, Miss Eleanor Rees, Mr. Henry Guy, and Mr. Henschel; Mrs. Skiller, Miss Laubach, Miss Everest, Mr. Skinner, Mr. Hosmer, and Mr. Oliver giving efficient aid in the concerted music. Mr. Clarke, Organist at Ruxhall, presided at the harmonium, and Mr. N. E. Irons, Organist of Trinity Church, conducted.

WARRINGTON.—A new Cantata, *Ecce Homo*, composed by Mr. W. Johnson, was given with much success on the evening of the 22nd ult. in Holy Trinity Church. The soloists were Miss Riley, Master Sallow, Mr. H. J. Westbrook, and Mr. Rose. The choir was augmented for the occasion. The composer presided at the organ.

WESTERHAM.—The Public Hall was filled to overflowing on Thursday evening, the 15th ult., on the occasion of a Concert by the Church Choir, under the able conductorship of Mr. Ernest H. Smith, A.C.O., the Organist. The excellent training of the choirboys was conspicuous in the "Hallelujah" chorus and the chorus from *Judas Macabæus*. A quartet, "Andantino," by Herman Berens, was excellently rendered by Miss Thompson (violin), the Rev. H. J. White (cello), Miss R. M. Warde (pianoforte), and Mr. E. H. Smith (harmonium). The solo vocalists were Mrs. Adlerson, Mrs. Alex. Rooke, Mr. Cooper, Mr. S. C. Grover, and Mr. E. C. Sutton.

YORK.—Bach's *Passion* (according to St. Matthew) was sung in six weekly portions during Lent, at the Minister, to very large congregations. This was the third annual performance, and it is gratifying to notice so growing an appreciation of the sublime music of Bach.

ORGAN APPOINTMENTS.—Mr. Richard Collier, to St. John the Baptist's, The Brook, Liverpool.—Mr. R. Holden, Organist and Choirmaster to Holy Trinity Church, Blackburn.—Mr. Edward Tregoning, Deputy Organist and Choirmaster to Gulval Parish Church, near Penzance.—Mr. C. Swindlehurst, Organist and Choirmaster to Christ Church, Blackburn.—Mr. William Faulkes, to St. Margaret's, Anfield, Liverpool.—Mr. B. Jackson, Organist and Choirmaster to St. Andrew's Parish Church, Hingham, Norfolk.

CHOIR APPOINTMENTS.—Mr. W. R. Barr (Tenor), to Christ Church, Streatham, S.W.—Mr. Frederick Williams, Choirmaster to All Souls', Langham Place.—Mr. Alfred Lord (Bass), to Hereford Cathedral.

DEATH.

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